

VISIT...

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THE ROLLING STONES

CLASSICS

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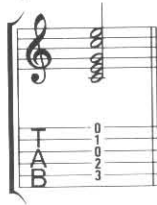
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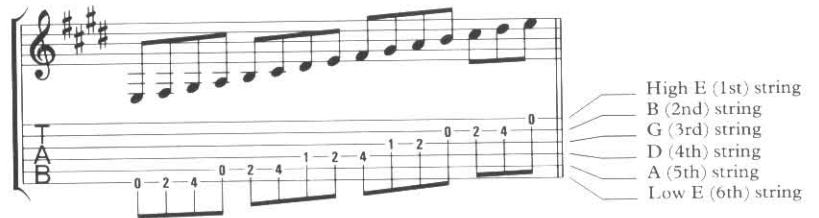
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Notation and Tablature Explained

Open C chord

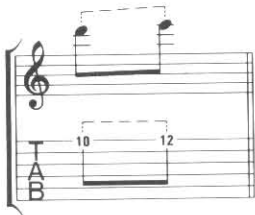


Scale of E major



Bent Notes:

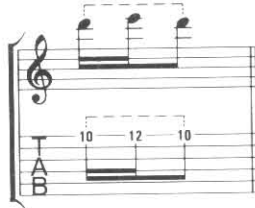
The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



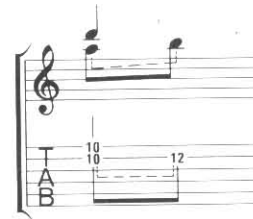
Example 1:
Play the D, bend up one tone (two half-steps) to E.



Example 4:
Pre-bend: fret the D, bend up one tone to E, then pick.



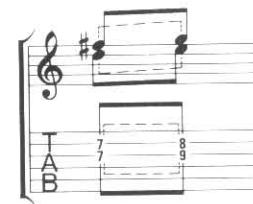
Example 2:
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



Example 5:
Play the A and D together, then bend the B-string up one tone to sound B.

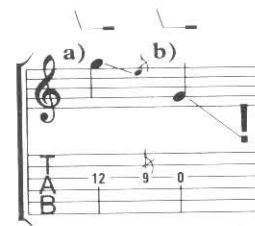


Example 3:
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



Example 6:
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up 1/2 tone to G.

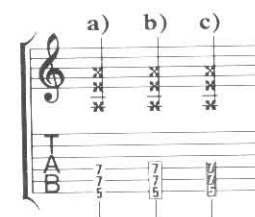
Additional guitaristic techniques have been notated as follows:



Tremolo Bar:

Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.

- a) Play the G; use the bar to drop the pitch to E.
- b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



Mutes:

a) Right hand mute:

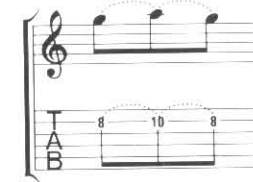
Mute strings by resting the right hand on the strings just above the bridge.

b) Left hand mute:

Damp the strings by releasing left hand pressure just after the notes sound.

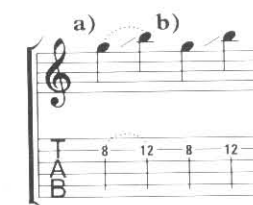
c) Unpitched mute:

Damp the strings with the left hand to produce a percussive sound.



Hammer on and Pull off:

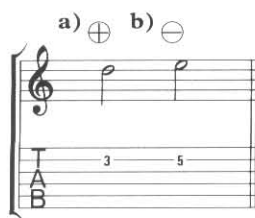
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



Glissando:

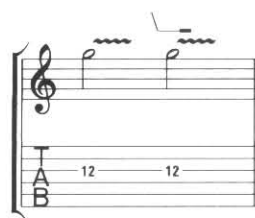
a) Play first note, sound next note by sliding up string. Only the first note is picked.

b) As above, but pick second note.



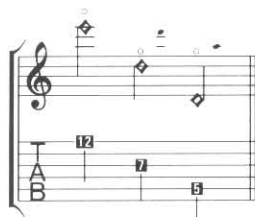
Slide Guitar:

- a) Play using slide.
b) Play without slide.



Vibrato:

Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.



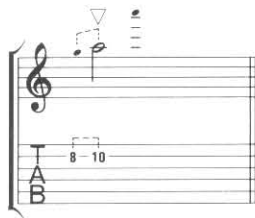
Natural Harmonics:

Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.



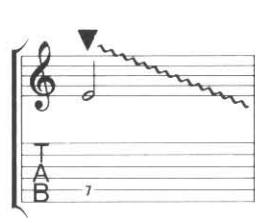
Artificial Harmonics:

Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.



Pinch Harmonics:

Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.



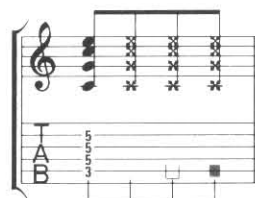
Pick Scratch:

Scrape the pick down the strings – this works best on the wound strings.



Microtones:

A downwards arrow means the written pitch is lowered by less than a semitone; an upwards arrow raises the written pitch.

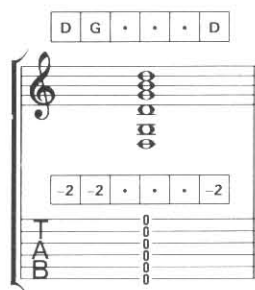


Repeated Chords:

To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

Special Tunings:

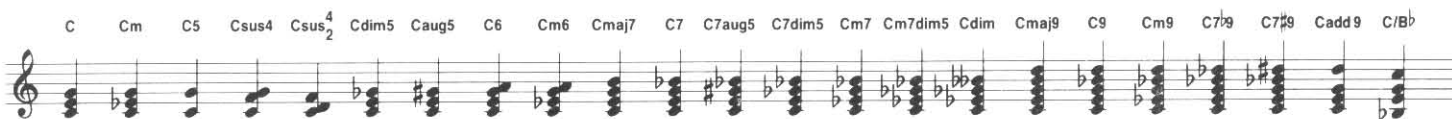
Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '*' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



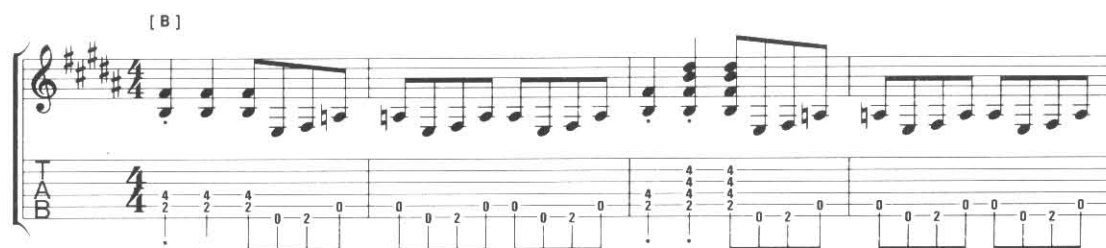
Tune the E (6th) string down one tone (two half steps) to D. Tune the A (5th) string down one tone (two half steps) to G. Tune the E (1st) string down one tone (two half steps) to D. See 'Honky Tonk Women'. Parts using this tuning were played on a 5-string guitar. 6th (lowest) string is removed.

Chord naming:

The following chord naming convention has been used. Note that chord symbols show the overall harmony, sometimes simplified, and are not intended to indicate a suitable accompaniment. Altered 5ths are shown as 'dim5' or 'aug5', whilst alterations to added notes are indicated by '#' or 'b'.

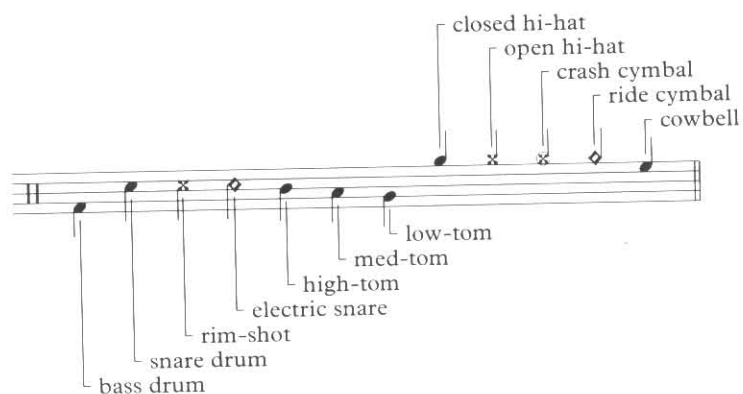


Where there is no appropriate chord symbol, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis:



Where it was not possible to transcribe a passage, the symbol ~ appears.

Key to Percussion Notation



Specific percussion techniques:



Cymbal muted by hand.



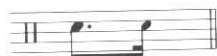
Flam: two hits in rapid succession.



Hit with both sticks at the same time.



Open/closed hi-hat, i.e. hit open hi-hat with stick, close with pedal.



Small noteheads indicate de-emphasised hits.

NOT FADE AWAY

I want to tell you how it's gonna be
You're gonna give your love to me
I'm gonna love you night and day
Your love is love, and not fade away
Oh well, love is love, and not fade away

Oh my love's bigger than a Cadillac
I try to show it, then you drive me back
Oh your love for me has got to be real
For you to know just how I feel
Love a-real not fade away
Oh well, love a-real, not fade away

I'm gonna tell you how it's gonna be
Oh, you're gonna give your love to me
Love to last more than one day
Oh well, love is love, and not fade away
Oh well, love is love, and not fade away
Well, love is love, and not fade away
No, love is love, and not fade away
Not fade away, not fade away

NOT FADE AWAY

Words & Music by
Charles Harding & Norman Petty

(♩ = 113)

E A E A E A E A E

Score for the first system of the song "Not Fade Away". The score includes staves for Voice, Harmonica, Electric Guitar, Acoustic Guitar (12-string), Bass, Percussion 1, and Percussion 2. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as (♩ = 113). The guitar parts feature complex rhythmic patterns, including triplets and sixteenth notes. The bass line is a simple eighth-note pattern. The percussion parts include Maracas, Handclap, and Tambourine.

0 09

Score for the second system of the song "Not Fade Away". The score includes staves for Voice (Vx.), Harmonica (Hca.), Acoustic Guitar (Ac. Gtr.), Bass (Bs.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as (♩ = 113). The guitar parts feature complex rhythmic patterns, including triplets and sixteenth notes. The bass line is a simple eighth-note pattern. The percussion parts include Maracas, Handclap, and Tambourine. The lyrics are: "I want to tell you how it's gon-na be, you're gon-na give your love to me." The score ends with the instruction "percussion continues sim. to end".

A

Asus4

A

E

A

E

7

Vx. I'm gon-na love you night and day, your love is love, and not fade a-way, oh well,

Hca.

Ac. Gtr.

Bs.

0.30

A

E

A

E

A

Asus4

A

Vx. love is love, and not fade a-way. Oh, my love's big-ger than a Cad-il-lac,

Hca.

Ac. Gtr.

Bs.

E

A

E

A

Vx. I try to show it, then you drive me back. Oh, your love for me has got to be real,

Hca.

Ac. Gtr.

Bs.

8 Asus4 A E A E

Vx. ~ for you to know just how I feel. Love a-real, not fade a-way,

Hca.

Ac. Gtr.

Bs.

Vx. *oh well, love a - real, not fade a - way, yeah.*
 Hca.
 Ac. Gtr.
 TAB
 Bs.

0.56 | A D/A A D/A A E A/E E 3

Hca.

Elec. Gtr.

TAB

Ac. Gtr.

TAB

Bs.

TAB

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar (Hca., Elec. Gtr., Ac. Gtr.), bass (Bs.), and piano (P). The key signature is D major (two sharps), and the time signature is 4/4. The score is divided into measures, with chord symbols (A, D/A, E, A/E) placed above the guitar staff. The guitar part includes a lead line with a treble clef and a rhythm line with a bass clef. The bass part is written on a single staff with a bass clef. The piano part is written on a grand staff (treble and bass clefs). The score includes a variety of musical notations, including eighth notes, quarter notes, and chords. The guitar part features a prominent lead line with a treble clef and a rhythm line with a bass clef. The bass part is written on a single staff with a bass clef. The piano part is written on a grand staff (treble and bass clefs). The score includes a variety of musical notations, including eighth notes, quarter notes, and chords. The guitar part features a prominent lead line with a treble clef and a rhythm line with a bass clef. The bass part is written on a single staff with a bass clef. The piano part is written on a grand staff (treble and bass clefs). The score includes a variety of musical notations, including eighth notes, quarter notes, and chords.

1:15

A E A Asus4 A

Vx. I'm gon-na tell you how it's gon - na be, oh,

Hca.

Ac. Gtr.

TAB

Bs.

E A E A
 Vx. you're gon-na give your love to me. Love to last_ more than one day,
 Hca.
 Ac. Gtr.
 TAB
 Bs.

Vx. oh well, love is love, and not fade a-way, oh well,

Hca.

Ac. Gtr.

Bs.

1:32

fade

A

E

A

E

Vx. love is love, and not fade a-way, well, love is love, and not fade a-way, no,

Hca.

Ac. Gtr.

Bs.

A

E

A

E

A

E

A

E

Vx. love is love, and not fade a-way, not fade a-way, not fade a-way, not

Hca.

Ac. Gtr.

Bs.

IT'S ALL OVER NOW

Well baby used to stay out all night long
She made me cry, she done me wrong
She hurt my eyes open, that's no lie
Table's turning now, her turn to cry
Because I used to love her, but it's all over now
Because I used to love her, but it's all over now

Well she used to run around with every man in town
Spent all my money playing her highclass game
She put me out, it was a pity how I cried
The table's turning now, her turn to cry
Because I used to love her, but it's all over now
Because I used to love her, but it's all over now

Well I used to wake the morning, get my breakfast in bed
When I gotten worried she could ease my aching head
But now she's here and there with every man in town
Instead of trying to take me for that same old clown
Because I used to love her, but it's all over now
Because I used to love her, but it's all over now
Because I used to love her, but it's all over now

IT'S ALL OVER NOW

Words & Music by
Bob & Shirley Womack

fast shuffle (♩ = 200)

Chords: G F C D

Voice

Backing Vocals

12-string Guitar 1 (Electric)

Guitar 2 (Electric)

Bass

Percussion

Drums

Tambourine

Vx.

12-str. Gtr. 1

Gtr. 2

Bs.

Dr.

let ring

1. Well

Vx.

12-str. Gtr. 1

Gtr. 2

Bs.

Perc.

Dr.

Vx.

12-str. Gtr. 1

Gtr. 2

Bs.

Dr.

Vx. hurt my eyes o - pen, that's no lie, the
put she's me out, it was a pi - ty how I cried, in -
now here and there with ev - ery man in town,

12-str. Gtr. 1

Gtr. 2

Bs.

Dr.

Vx. ta - ble's turn - ing now, her turn to cry, be - cause I
ta - ble's turn - ing now, her turn to cry,
- stead of try - ing to take me for that same old clown, be - cause I

B. Vx.

12-str. Gtr. 1

Gtr. 2

Bs.

Dr.

D

C7

Vx. used to love her, but it's all o - ver now,

B. Vx. used to love her, but it's all o - ver now,

12-str. Gtr. 1

Gtr. 2

Bs.

Dr.

G

Vx. be - cause I

B. Vx. be - cause I

12-str. Gtr. 1

Gtr. 2

Bs.

Dr.

D C7

Vx. used to love her, but it's all o - ver now,

B. Vx. used to love her, but it's all o - ver now.

12-str. Gtr. 1

Gtr. 2

Bs.

Dr.

G 3rd time to Coda ⊕

Vx. 1. 2. Well! She Yeah!

B. Vx.

12-str. Gtr. 1

Gtr. 2 *let ring*

Bs.

Dr. *Crash ride*

12-str. Gtr. 1

Gtr. 2

Bs.

Crash ride

Dr.

Vx.

Oh!

12-str. Gtr. 1

Gtr. 2

Bs.

Dr.

12-str. Gtr. 1

Gtr. 2

Bs.

Dr.

G

Vx.

12-str. Gtr. 1

Gtr. 2

Bs.

Dr.

Ay!

D

C

Vx. *Woh!*

12-str. Gtr. 1

Gtr. 2

Bs.

Dr.

G

D.S. al Coda

Vx. 3. Well I

12-str. Gtr. 1

Gtr. 2

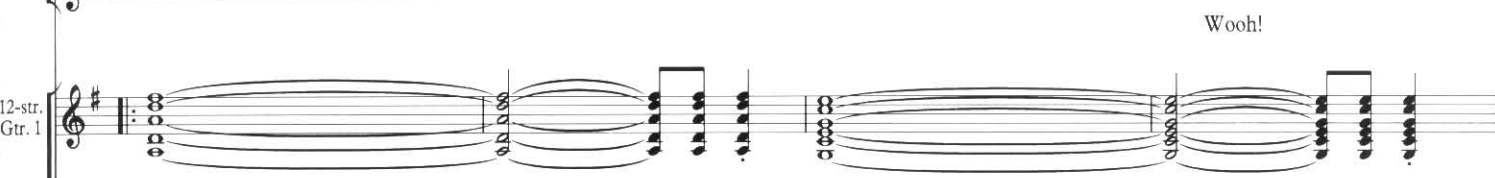
Bs.

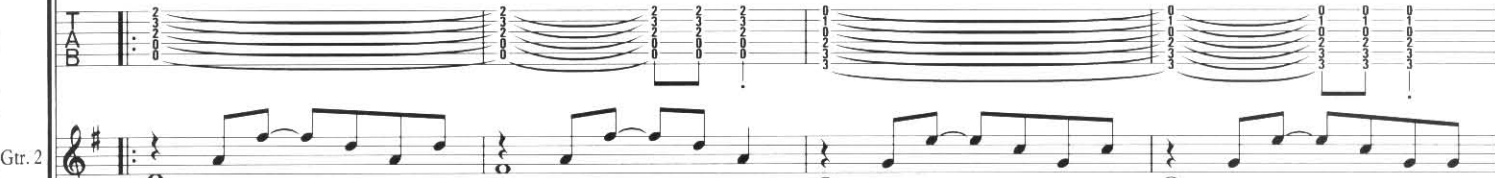
Dr.

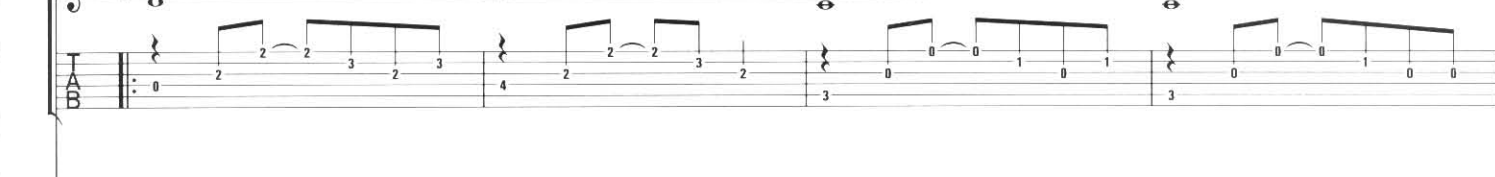
Dr.

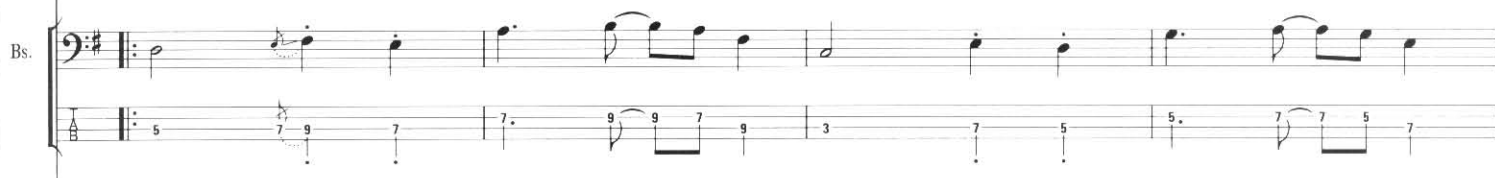
D

Vx.  Wooh!

12-str. Gtr. 1 

Gtr. 2 

Bs. 

Dr. 

12-str. Gtr. 1  *repeat ad lib. to fade*

Gtr. 2  *let ring*

Bs. 

Dr. 

SYMPATHY FOR THE DEVIL

Please allow me to introduce myself
I'm a man of wealth and taste
I've been around for a long long year
Stole many a man's soul and faith
And I was around when Jesus Christ
Had his moment of doubt and pain
Made damn sure that Pilate
Washed his hands and sealed his fate

Pleased to meet you, hope you guessed my name
But what's puzzling you is the nature of my game

Stuck around Saint Petersburg
When I saw it was a time for a change
Killed the Tsar and his ministers
Anastasia screamed in vain
I rode a tank, held a general's rank
When the blitzkrieg raged and the bodies stank

Pleased to meet you, hope you guessed my name
Ah what's puzzling you is the nature of my game

I watched with glee while your Kings and Queens
Fought for ten decades for the Gods they made
I shouted out 'Who killed the Kennedys?'
When after all it was you and me
Let me please introduce myself
I'm a man of wealth and taste
And I lay traps for troubadors
Who get killed before they reach Bombay

Pleased to meet you hope you guess my name
But what's puzzling you is the nature of my game

Pleased to meet you, hope you guessed my name
But what's confusing you is just the nature of my game

Just as every cop is a criminal
And all the sinners saints
As heads is tails, just call me Lucifer
'Cause I'm in need of some restraint
So if you meet me have some courtesy
Have some sympathy and some taste
Use all your well learned politesse
Or I'll lay your soul to waste

Pleased to meet you, hope you guessed my name
But what's puzzling you is the nature of my game

SYMPATHY FOR THE DEVIL

Words & Music by
Mick Jagger & Keith Richards

(♩ = 120)
N.C.

Score for **SYMPATHY FOR THE DEVIL** (4/4 time, N.C. = 120 bpm).

Voice: Yow!

Backing Vocals:

Guitar (Electric):

Piano:

Bass:

Percussion 1 (Maracas):

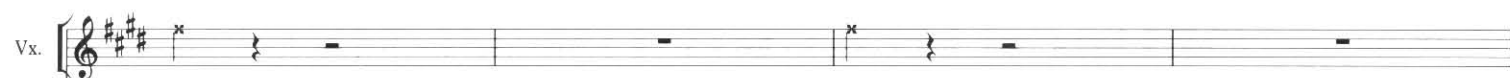
Percussion 2 (Cabasa):

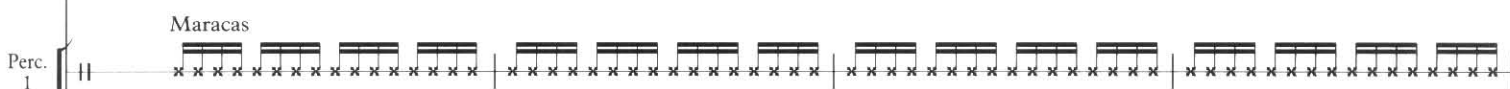
Percussion 3 (High bongo):

Percussion 4 (High conga, Muted conga, Low conga):

Percussion 5 (Cymbal, Bottle):

Drums (Pedalled Hi-Hat, Bass drum):

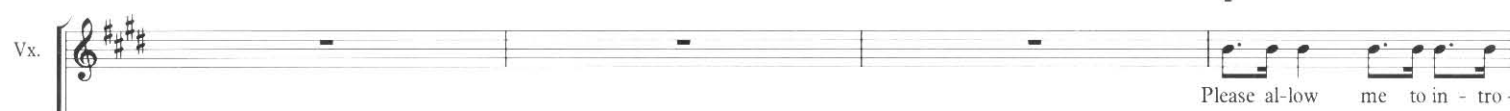
Vx. 
Yow! Yow!

Perc. 1 
Maracas

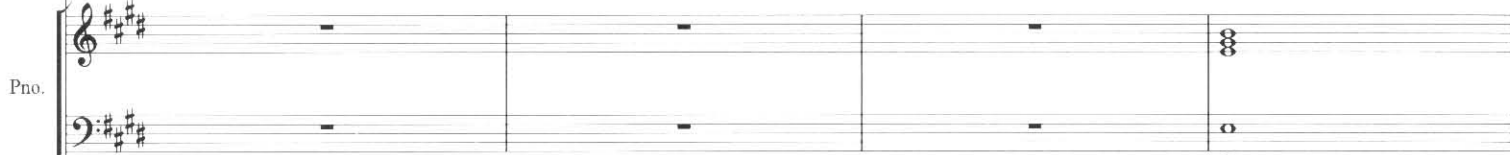
Perc. 3 

Perc. 4 
Low conga

Dr. 

Vx. 
[0:21]
E
Please al-low me to in - tro -

B. Vx. 
Mmm huh! Uuh Mmm mmm mmh! uuh! Huh huh.

Pno. 

Bs. 

Perc. 1 
repeat to end

Perc. 2 
Cabasa
repeat to end

Perc. 3 
repeat to end

Perc. 4 
repeat to end

Dr. 
repeat to end

Vx. D A E
- duce my - self, I'm a man of wealth and taste. I've been a-round for a long

Pno.

Bs.

Perc. 4

Vx. D A E
long year, stole ma-ny a man's soul and faith. And I was a-round when Je -

Pno.

Bs.

Perc. 4

Vx. D A E
- sus Christ had his mo - ment of doubt and pain. Made damn sure that

Pno.

Bs.

Perc. 4

Vx. D A E

Pi-late washed his hands and sealed his fate.

Pno.

Bs.

Perc. 4

0:57
1:41
3:26
B

Vx. E

Pleased to meet you, hope you guessed my name. But what's

on S only

Gtr.

Pno.

Bs.

Perc. 4

B **E**

Vx. puzz-ling you — is the na - ture — of my game. Just as

(con - fusing)

Pno.

Bs.

Perc. 4

Handwritten notes below Perc. 4: 102, 103, 104, 105

D **A** **E**

Vx. Stuck a - round Saint Pe-ters - burg when I saw it was a time for a change. I
I watched with glee while your Kings and Queens fought for ten — dec-ades for the Gods they made. As
ev-ery cop is a cri - mi-nal — and all the sin - ners saints. —

tacet 1st time

B. Vx. Ooh oooh ooh oooh ooh oooh ooh oooh.

Pno.

Bs.

Perc. 4

Handwritten notes below Perc. 4: 106, 107, 108, 109

Vx. Killed the Tsar and his min-is - ters, An-as - ta - sia screamed in vain.
 shout-ed out 'Who killed the Ken-ne-dys?' When af-ter all it was you and me. — So if you
 heads is tails — just call me Lu-ci-fer, 'cause I'm in need of some re - straint.

B. Vx. Ooh oooh ooh oooh ooh oooh ooh oooh.

Pno.

Bs.

Perc. 4

1:30
 2:15
 4:00

Vx. I rode a tank, held a gen - eral's rank when the blitz - krieg raged and the bod - ies stank.
 Let me please in - tro - duce my - self, I'm a man of wealth and and taste.
 meet me have some cour - te - sy. Have some sym - pa - thy and some taste. Use

B. Vx. Ooh oooh ooh oooh ooh oooh ooh oooh.

Pno.

Bs.

Perc. 4

Vx. 1. 2.3. D A

And I lay traps for trou-ba-dors who get killed be-fore they reach Bom - bay. —
all your well learned pol - i-tesse or I'll lay your soul to waste.

B. Vx. Ooh oooh ooh oooh ooh oooh.

Pno.

Bs.

Perc. 4

Vx. E B

Pleased to meet you hope you guess my

B. Vx. Ooh oooh ooh oooh ooh oooh.

Pno.

Bs.

Perc. 4

30

E B

Vx. name. Oh yeah but what's puzz-ling you is the na - ture of my

B. Vx. Ooh oooh ooh oooh ooh oooh ooh oooh

Pno.

Bs.

Perc. 4

E 3rd time to Coda ⊕ 2:51 4:36 E

Vx. game. Oh yeah. Get down ba-by!

B. Vx. ooh oooh ooh oooh. Ooh oooh

Gtr.

Pno.

Bs.

Perc. 4

Chord progressions: D, A, E7

B. Vx. ooh oooh ooh oooh ooh oooh.

Gtr. 14 12 12 12 14 16 14 12 14 12 14 16

Pno.

Bs.

Perc. 4

Perc. 5

Chord progressions: D7, A7

Vx. Ooh ah!

B. Vx. Ooh oooh ooh oooh ooh oooh

Gtr. 8va 17 19 17 17 15 16

Pno.

Bs.

Perc. 4

Perc. 5

B. Vx. *ooh oooh... Ooh oooh ooh oooh*

Gtr. *(8va)*

Pno.

Bs.

Perc. 4

Perc. 5

B. Vx. *ooh oooh ooh oooh Ooh oooh*

Gtr. *(8va)*

Pno.

Bs.

Perc. 4

Perc. 5

Bottle

33

B. Vx. *D7* *A7* *E7*

(8va) ooh oooh ooh oooh ooh oooh

Gtr.

Pno.

Bs.

Perc. 4

Perc. 5

4 36

CODA

E7

D7

E *D.S. al Coda*

Vx.

B. Vx.

ooh oooh.

(8va)

Gr.

17 17

Pno.

Bs.

Perc. 4

Perc. 5

Vx. *Woo ooh! Oh*

B. Vx. *ooh oooh ooh oooh Ooh oooh*

Pno.

Bs.

Perc. 4

Perc. 5

Vx. *yeah! Get on down. Oh yeah.* *repeat ad lib. to fade*

B. Vx. *ooh oooh ooh oooh ooh oooh.*

Gtr.

Pno.

Bs.

Perc. 4

Perc. 5

THE LAST TIME

Well I've told you once and I've told you twice
But you never listen to my advice
You don't try very hard to please me
With what you know it should be easy

Well this could be the last time
This could be the last time
Maybe the last time, I don't know
Oh no

Well I'm sorry girl but I can't stay
Feeling like I do today
It brings too much pain and too much sorrow
Guess I'll feel the same tomorrow

Well this could be the last time
This could be the last time
Maybe the last time, I don't know

Well this could be the last time
This could be the last time
Maybe the last time, I don't know
Oh no

Well I've told you once and I've told you twice
There's someone'll have to pay the price
Here's the chance to change your mind
'Cause I'll be gone a long long time

Well this could be the last time
This could be the last time
Maybe the last time, I don't know
Oh no

Last time baby to see ya no more
Oh no no not no more
Oh no no not no more
Well oh not no more
Oh no no more

THE LAST TIME

Words & Music by
Mick Jagger & Keith Richards

fast shuffle (♩ = 166)
[E]

E

D

A

Score for "The Last Time" (fast shuffle, 4/4 time, key of E major).

Instrumentation:

- Voice
- Backing Vocals 1
- Backing Vocals 2
- Electric Guitar 1
- Electric Guitar 2
- Acoustic Guitar
- Bass
- Percussion (Tambourine 1, Tambourine 2)
- Drums

Key Signature: E major (three sharps: F#, C#, G#).

Tempo: fast shuffle (♩ = 166).

Chords: E, D, A.

Electric Guitar 2: Features a melodic line with bends and a rhythmic pattern of eighth and sixteenth notes.

Acoustic Guitar: Features a rhythmic pattern of eighth notes and a melodic line with bends.

Percussion: Features a rhythmic pattern of eighth notes and a melodic line with bends.

Drums: Features a rhythmic pattern of eighth notes and a melodic line with bends.

E D A E D A

Vx. Well I've

Elec. Gtr. 2

Ac. Gtr.

Bs.

Perc. Tambourine 2
Crash ride

Dr.

percussion continues sim.

0.11
0.53

E D A E D A

Vx. told you once and I've told you twice, but you
sor - ry girl but I can't stay,

B. Vx. 1 told you twice, I can't stay,

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

Chorus 1

Vx. E D A E D A
ne - ver lis - ten to my ad - vice. You
feel - ing like I do to - day. It brings

B. Vx. 1
do my ad - vice. to - day.

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

0:23
1:04

Chorus 2

Vx. D A E D A
don't try ve - ry hard to please me, with
too much pain and too much sor - row.

B. Vx. 1
hard to please me, sor - row.

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

Chord progression: E D A E D A

Vx. what you know feel it should be ea - sy. Well
Guess I'll feel the same to - mor - row.

B. Vx. 1 should be ea - sy. Well
to - mor - row.

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

0.34
1.16
A

Chord progression: D

Vx. this could be the last time. This could be the last time. May - be the
this could be the last time. This could be the last time. May - be the

B. Vx. 1 this could be the last time. This could be the last time. May - be the

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

Vx. last time, I don't know. Oh no.

B. Vx. 1 last time, I don't know. Oh no.

Elec. Gtr. 2

TAB

Ac. Gtr.

TAB

Bs.

Dr.

Vx. D A E 1. D A 2. D A

Oh no. Well I'm

B. Vx. 1 Oh no.

Elec. Gtr. 2

TAB

Ac. Gtr.

TAB

Bs.

Dr.

41

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

Elec.
Gtr. 1Elec.
Gtr. 2Ac.
Gtr.

Bs.

Dr.

Vx.

B. Vx.
1Elec.
Gtr. 1Elec.
Gtr. 2Ac.
Gtr.

Bs.

Dr.

Vx.

Vx.
1Elec.
Gtr. 2Ac.
Gtr.

Bs.

Dr.

Vx.

B. Vx.
1Elec.
Gtr. 2Ac.
Gtr.

Bs.

Dr.

Well and

Well and

8va

1:57

Vx. this could be the last time. This could be the last time. May - be the

B. Vx. 1 this could be the last time. This could be the last time. May - be the

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

A E

Vx. last time, I don't know. Oh no.

B. Vx. 1 last time, I don't know. Oh no.

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

Chorus (Measures 1-6)

Chords: D A E D A E

Vx. Oh no. Well I've told you once and I've

B. Vx. 1 Oh no.

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

Chorus (Measures 7-12)

Chords: D A E D A E

Vx. told you twice, there's some-one 'll have to pay

B. Vx. 1 told you twice.

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

Vx. D A E D A E

the price. Here's the chance to change

B. Vx. 1

the price.

Elec. Gtr. 2

TAB

Ac. Gtr.

TAB

Bs.

TAB

Dr.

Vx. D A E D A E

your mind, 'cause I'll be gone a long

B. Vx. 1

your mind,

Elec. Gtr. 2

TAB

Ac. Gtr.

TAB

Bs.

TAB

Dr.

Vx. long time. Well this could be the

B. Vx. 1 time. Well this could be the

Elec. Gtr. 2

TAB

Ac. Gtr.

TAB

Bs.

Dr.

Vx. last time. This could be the last time. May - be the last time,

B. Vx. 1 last time. This could be the last time. May - be the last time,

B. Vx. 2

Elec. Gtr. 2

TAB

Ac. Gtr.

TAB

Bs.

Dr.

A [E]

Vx. I don't know. Oh no. Oh

B. Vx. 1 I don't know. Oh

Elec. Gtr. 2

Ac. Gtr.

Bs.

Perc. Percussion continues sim. to fade

Dr.

E D A E D A

Vx. no. Last time ba - by to see ya no more.

B. Vx. 1 no.

B. Vx. 2 no.

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

48

E D A E D A

Vx. Oh no no not no more. Oh no no not no more.

B. Vx. 1 Oh no no not no more. Oh no no not no more.

B. Vx. 2 Ba - by the last time. Ba - by the last time.

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

repeat ad lib. to fade

E D A E D A

Vx. Well oh not no more. Oh no no not no more.

B. Vx. 1 Well oh not no more. Oh no no not no more.

B. Vx. 2 Ba - by the last time. Ba - by the last time.

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

(I Can't Get No) SATISFACTION

I can't get no satisfaction
I can't get no satisfaction
'Cause I try, and I try, and I try, and I try
I can't get no, I can't get no

When I'm driving in my car
When a man comes on the radio
He's telling me more and more
About some useless information
Supposed to fire my imagination
I can't get no, oh no, no, no
Hey, hey, hey, that's what I say

I can't get no satisfaction
I can't get no satisfaction
'Cause I try, and I try, and I try, and I try
I can't get no, I can't get no

When I'm watching my T. V.
And a man comes on and tells me
How white my shirts could be
But he can't be a man 'cause he doesn't smoke
The same cigarettes as me
I can't get no, oh no, no, no
Hey, hey, hey, that's what I say

I can't get no satisfaction
I can't get no girl reaction
'Cause I try, and I try, and I try, and I try
I can't get no, I can't get no

When I'm riding round the world
And I'm doing this, and I'm signing that
And I'm trying to make some girl
Who tells me, baby better come back
Maybe next week, 'cause you see I'm on a losing streak
I can't get no, oh no, no, no
Hey, hey, hey, that's what I say

I can't get no, I can't get no
I can't get no satisfaction
No satisfaction
No satisfaction
No satisfaction
I can't get no

(I Can't Get No) SATISFACTION

Words & Music by
Mick Jagger & Keith Richards

(♩ = 134)

E D A E D A

Voice

Backing Vocals

Electric Guitar

fuzz, reverb.

Acoustic Guitar

Bs.

Bass

Dr.

Percussion

Tambourine

Drums

Vx.

B. Vx.

Elec. Gtr.

Ac. Gtr.

Bs.

Perc.

Dr.

Tambourine continues sim. to end

Vx. I can't get no sa - tis - fac - tion,

Elec. Gr.

Ac. Gr.

Bs.

Dr.

Vx. I can't get no sa - tis - fac - tion, 'cause I try,

B. Vx. 'cause I try,

Elec. Gr.

Ac. Gr.

Bs.

Dr.

52

E B E A

Vx. and I try, and I try, and I try, I can't

B. Vx. and I try, and I try, and I try. I can't

Elec. Gtr.

TAB

Ac. Gtr.

TAB

Bs.

Dr.

E D A E D A
 Vx. get no, I can't get no. When I'm
 B. Vx. get no, I can't get no.
 Elec. Gtr. fuzz on
 Ac. Gtr.
 Bs.
 Dr.

driv - ing in my car, _____ when a man comes on the ra - di - o, he's

Vx.

tell-ing me more and more, a - bout some use - less in - for - ma - tion, sup-posed to

Elec.
Gtr.

TAB

Ac.
Gtr.

TAB

Bs.

Dr.

54

E D A E D A E

Vx. fire my i-ma - gi-na - tion. I can't get no, oh no, no, no,

Elec. Gtr.

TAB

Ac. Gtr.

TAB

Bs.

Dr.

with reverb for two bars

Vx. hey, hey, hey, that's what I say.

B. Vx. hey, hey, hey, that's what I say.

Elec. Gtr.

Ac. Gtr.

Bs.

Dr.

Vx. E A

I can't get no sa - tis - fac - tion, -

Elec. Gtr. clean

Ac. Gtr.

Bs.

Dr.

Vx. E A

I can't get no sa - tis - fac - tion, - 'cause I try, -

B. Vx. 'cause I try, -

Elec. Gtr.

Ac. Gtr.

Bs.

Dr.

Vx. *E* *B* *E* *A*
and I try, — and I try, — and I try, — I can't

B. Vx.
and I try, — and I try, — and I try, — I can't

Elec. Gtr.
TAB

Ac. Gtr.
TAB

Bs.
TAB

Dr.

Vx. *E* *D* *A* *E* *D* *A*
get no, I can't get no. When I'm

B. Vx.
get no, I can't get no.

Elec. Gtr. fuzz
TAB

Ac. Gtr.
TAB

Bs.
TAB

Dr.

Vx. *E* *D* *A* *E* *D* *A*
watch - ing my T. V., and a man comes on and tells me how

Elec. Gtr.

Ac. Gtr.

Bs.

Dr.

Vx. *E* *D* *A* *E* *D* *A*
white my shirts could be, but he can't be a man 'cause he does - n't smoke the

Elec. Gtr.

Ac. Gtr.

Bs.

Dr.

Vx. E D A E D A E
 same ci-gar-ettes as me. I can't get no, oh no, no, no,

Elec. Gtr.

Ac. Gtr.

Bs.

Dr. with reverb for two bars

2:07
 Vx. E D A E D A
 a-hey, hey, hey, that's what I say.

B. Vx.
 hey, hey, hey, that's what I say.

Elec. Gtr.

Ac. Gtr.

Bs.

Dr.

Vx. I can't get no sa - tis - fac - tion, clean

Elec. Gtr.

Ac. Gtr.

Bs.

Dr.

Vx. I can't get no girl re - ac - tion, 'cause I try, 'cause I try,

B. Vx.

Elec. Gtr.

Ac. Gtr.

Bs.

Dr.

Vx. **E** **D** **A** **E** **D** **A**

- ing round the world, and I'm a - do - ing this, and I'm sign - ing that, and I'm

Elec. Gtr.

Ac. Gtr.

Bs.

Dr.

Vx. **E** **D** **A** **E** **D** **A**

try - ing to make some girl, who tells me, a - ba - by bet - ter come back, may - be next week, 'cause you

Elec. Gtr.

Ac. Gtr.

Bs.

Dr.

Chord progression: E D A E D A

Vx. see I'm on a los - ing streak. I can't get no, oh no, no,

Elec. Gtr.

Ac. Gtr.

Bs.

Dr.

3 0 3

Chord progression: E D A

Vx. no, a - hey, hey, hey, that's what I say...

B. Vx. hey, hey, hey, that's what I say...

Elec. Gtr.

Ac. Gtr.

Bs.

Dr. with reverb for two bars

Chord progression: E D A E D A

Vx. I can't get no, I can't

B. Vx.

Elec. Gtr.

Ac. Gtr.

Bs.

Dr.

3:17

Chord progression: E D A E D A

Vx. get no, I can't get no sa - tis -

Elec. Gtr.

Ac. Gtr.

Bs.

Dr.

64

Vx. E D A E D A E

- fac - tion, no sa-tis - fac - tion, no sa-tis - fac - tion,

Elec. Gtr.

Ac. Gtr.

Bs.

Dr.

fade

Vx. D A E D A E D A

no sa-tis - fac - tion, I can't get no, I can't.

Elec. Gtr.

Ac. Gtr.

Bs.

Dr.

GET OFF MY CLOUD

I live in an apartment on the
Ninety ninth floor of my block
And I sit at home looking out the window
Imagining the world has stopped
Then in flies a guy who's all dressed up
Just like a Union Jack
He says I've won five pounds
If I have his kind of detergent pack

I said, 'Hey you, get off of my cloud
Hey you, get off of my cloud
Hey you, get off of my cloud
Don't hang around
'Cause two's a crowd on my cloud, baby'

The telephone is ringing, I say
'Hi, it's me, who is it there on the line?'
A voice says, 'Hi, hello, how are you?'
'Well I guess I'm doing fine'
He says, 'It's 3 a.m., there's too much noise
Don't you people ever want to go to bed?
Just 'cause you feel so good
Do you have to drive me out of my head?'

I said, 'Hey you, get off of my cloud
Hey you, get off of my cloud
Hey you, get off of my cloud
Don't hang around
'Cause two's a crowd on my cloud, baby'

I was sick and tired fed up with this
And decided to take a drive down town
It was so very quiet and peaceful
There was nobody, not a soul around
I laid myself out, I was so tired and I started to dream
In the morning the parking tickets were just like flags
Stuck on my windscreen

I said, 'Hey you, get off of my cloud
Hey you, get off of my cloud
Hey you, get off of my cloud
Don't hang around
'Cause two's a crowd on my cloud, baby'

'Hey you, get off of my cloud
Hey you, get off of my cloud
Hey you, get off of my cloud
Don't hang around, baby
Two's a crowd on my cloud'

GET OFF MY CLOUD

Words & Music by
Mick Jagger & Keith Richards

(♩ = 126)

Score for "Get Off My Cloud" (4/4 time, 126 bpm).

First System:

- Voice:** Melody line with lyrics.
- Backing Vocals:** Harmonic support.
- 12-string Guitar 1 (Electric):** Lead melody with fret numbers (9, 10, 9, 10, 10).
- Guitar 2 (Electric):** Rhythmic accompaniment with fret numbers (0, 5, 5, 5, 5).
- Bass:** Bass line with fret numbers (7, 7, 7, 7, 7).
- Percussion:** Handclap and Hi-hat partially open.
- Drums:** Drum kit accompaniment.

Second System:

- Vx.:** Vocal line with lyrics.
- 12-str. Gtr. 1:** Lead melody with fret numbers (12, 10, 9, 10, 9, 9, 10, 9, 10, 10, 12, 12, 10, 9, 10, 9).
- Gtr. 2:** Rhythmic accompaniment with fret numbers (9, 7, 9, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7).
- Bs.:** Bass line with fret numbers (9, 9, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7).
- Perc.:** Handclap and Hi-hat partially open.
- Dr.:** Drum kit accompaniment.

E **A** **B** **A**

Vx. live in an a - part - ment on the nine - ty ninth floor of my
(2.) te - le-phone an is ring-ing, I say, 'Hi, it's me, who is it there on the
(3.) sick and tired, fed up with this, and de - cid - ed to take a drive down the town.

12-str. Gtr. 1

Gtr. 2

Bs.

Dr.

E **A** **B** **A**

Vx. block, line? and I
It was A voice
so

12-str. Gtr. 1

Gtr. 2

Bs.

Dr.

08

Vx.

sit at home look-ing out the win-dow i - ma - gin - ing the world has do - ing
says, 'Hi, hel - lo, how are you?' 'Well I guess I'm do - ing
ve - ry quiet and peace - ful, there was no - bo - dy, not a soul a - round.

12-str.
Gtr. 1

TAB

Gtr. 2

TAB

Bs.

TAB

Dr.

0:27
1:17
2:07

Vx.

E A B A E A

stopped,
fine.

then in flies — a guy — who's all dressed
He says, 'It's 3 a. m., there's too much noise, don't you
I laid my self out, I was so

12-str.
Gtr. 1

TAB

Gtr. 2

TAB

Bs.

Dr.

Vx. B A E A

up just like a U - ni - on Jack,
 peo - ple ev - er want to go to bed?
 tired and I start - ed to dream.

12-str. Gtr. 1

TAB 12 10 9 10 9 9 10 9 10 10 12

Gtr. 2

TAB 9 8 7 5 5 5 5 0 5

Bs.

9 9 7 7 7 9 7 7 9 6 7 9 7

Dr.

Vx. B A E A

he says I've won five pounds if I have
 Just 'cause you feel ing, the park - ing tic - kets were just to like
 In the morn -

12-str. Gtr. 1

TAB 12 10 9 10 9 9 10 9 10 10 12

Gtr. 2

TAB 9 8 7 5 5 5 5 0 5

Bs.

9 9 7 7 7 9 7 7 9 6 7 9 7

Dr.

Vx. B A E A B A

his kind of de - ter - gent pack. I said,
drive me out of my head? —
— flags a - stuck on my wind - screen.

12-str. Gtr. 1

Gtr. 2

Bs.

Dr.

0:42
1:32
2:23

Vx. E G#m7 A B A E G#m7 A B A

'Hey you, get off of my cloud, hey you, get off of my cloud,
'Hey you, get off of my cloud, hey you, get off of my cloud,

B. Vx.

12-str. Gtr. 1

Gtr. 2

Bs.

Perc.

Dr.

Chorus

Vx. E G#m7 A B A D B
 hey you, get off of my cloud, don't hang a - round, 'cause two's a crowd on my cloud, ba -

B. Vx.
 hey you, get off of my cloud, don't hang a - round, 'cause two's a crowd on my cloud.'

12-str. Gtr. 1
 4. 2. 6. 10. 10. 10. 10. 7. 7. 7. 7. 7.

Gtr. 2
 0. 5. 7. 5. 7. 7. 7. 4. 4. 4. 4. 4.

Bs.
 7. 7. 7. 7. 6. 6. 6. 6. 7. 7. 7. 7. 9. 9. 9. 9. 7. 7. 7. 7. 9. 9. 9. 9. 9. 9. 7.

Perc.
 x x x x x x x x x x x x x x

Dr.
 x x x x x x x x x x x x x x

0:57 1:48 2:38

1. 2. 3.
 E A B A E G#m7 A B A

Vx.
 - by, yeah.' yeah.' 2. The 'Hey you, get off of my cloud,
 3. I was 'Hey you, get off of my cloud,

B. Vx.
 'Hey you, get off of my cloud,

12-str. Gtr. 1
 9. 10. 9. 10. 10. 12. 10. 9. 10. 9. 4. 2. 5. 5.

Gtr. 2
 0. 5. 7. 5. 7. 7. 7. 4. 4. 2. 0. 5. 7. 5.

Bs.
 7. 7. 7. 7. 9. 9. 7. 7. 7. 7. 7. 6. 6. 6. 6. 7. 7. 7. 7. 9. 9. 7. 9.

Perc.
 x x x x x x x x x x x x x x

Dr.
 x x x x x x x x x x x x x x

Chorus (First Verse)

Vx. E G#m7 A B A E G#m7 A B A
hey you, get off of my cloud, hey you, get off of my cloud,

B. Vx. hey you, get off of my cloud, hey you, get off of my cloud,

12-str. Gtr. 1

Gtr. 2

Bs.

Perc.

Dr.

[2:50]

Chorus (Second Verse)

Vx. D B E G#m7
don't hang a - round, ba - by, two's a crowd on my cloud. 'Hey you, get

B. Vx. don't hang a - round, ba - by, two's a crowd on my cloud, hey you.'

12-str. Gtr. 1

Gtr. 2

Bs.

Perc.

Dr.

19th NERVOUS BREAKDOWN

You're the kind of person
You meet at certain dismal dull affairs
Centre of a crowd talking much too loud
Running up and down the stairs
Well it seems to me that
You have seen too much in too few years
And though you've tried you just can't hide
Your eyes are edged with tears

You better stop, look around
Here it comes, here it comes
Here it comes, here it comes
Here comes your nineteenth nervous breakdown

When you were a child you were treated kind
But never brought up right
You were overspoilt with a thousand toys
And still you cried all night
Your mother who neglected you
Owes a million dollars tax
Your father's still perfecting ways of
Making sealing wax

You better stop, look around
Here it comes, here it comes
Here it comes, here it comes
Here comes your nineteenth nervous breakdown

Oh, who's to blame, that girl's just insane
Well nothing I do don't seem to work
It only seems to make matters worse, oh, please

You were still in school when you had that fool
Who really messed your mind
And after that you turned your back
On treating people kind
On our first trip I tried so hard
To rearrange your mind
But after a while I realised
You were disarranging mine

You better stop, look around
Here it comes, here it comes
Here it comes, here it comes
Here comes your nineteenth nervous breakdown

Oh, who's to blame, that girl's just insane
Well nothing I do don't seem to work
It only seems to make matters worse, oh, please

When you were a child you were treated kind
But never brought up right
You were overspoilt with a thousand toys
And still you cried all night
Your mother who neglected you
Owes a million dollars tax
And your father's still perfecting ways
Of making sealing wax

You better stop, look around
Here it comes, here it comes
Here it comes, here it comes
Here comes your nineteenth nervous breakdown

Vx. kind of per - son you meet at cer - tain dis - mal dull af - fairs, cen - tre
were a child you were treat - ed kind but ne - ver brought up right, you were
still in school when you had that fool who real - ly messed your mind, and

B. Vx. cen - tre
you were
and

Gtr. 2

Gtr. 3 strumming pattern varies *sim.* throughout

Bs. 2

Dr.

Vx. of a crowd talk - ing much too loud run - ning up and down the stairs. Well it
o - ver - spoilt with a thou - sand toys and still you cried all night. Your
af - ter that you turned your back on treat - ing peo - ple kind. On

B. Vx. of a crowd talk - ing much too loud run - ning up and down the stairs.
o - ver - spoilt with a thou - sand toys and still you cried all night.
af - ter that you turned your back on treat - ing peo - ple kind.

Gtr. 2

Gtr. 3

Bs. 2

Dr.

A

Vx. seems to me that you have seen too much in too few years and
mo - ther who neg - lect - ed you owes a mil - lion dol - lars tax, and your
our first trip I tried so hard to re - ar - range your mind, but

B. Vx. and your but

Gtr. 2

TAB

Gtr. 3

TAB

Bs. 2

TAB

Dr.

E

Vx. though you've tried you just can't hide, your eyes are edged with tears. You bet - ter
fa - ther's still per - fect - ing ways of mak - ing seal - ing wax.
af - ter a while I re - al - ised, you were dis - ar - rang - ing mine.

B. Vx. though you've tried you just can't hide, your eyes are edged with tears.
fa - ther's still per - fect - ing ways of mak - ing seal - ing wax.
af - ter a while I re - al - ised, you were dis - ar - rang - ing mine.

Gtr. 2

TAB

Gtr. 3

TAB

Bs. 2

TAB

Dr.

77

Vx. *B* stop, *A* look a - round, *E* here it comes,

Gtr. 1 fuzz

Gtr. 2

Gtr. 3

Bs. 2

Dr.

[illegible]

Vx. comes, here comes your nine - tenth ner - vous break - down.

B. Vx. comes, here comes your nine - tenth ner - vous break - down.

Gtr. 2

Gtr. 3

Bs. 2

Dr.



1. 2. E

Vx. 2. When you

Gtr. 2

Gtr. 3

Bs. 2

Dr.



a ⊕

Vx. Oh, who's to blame, that

B. Vx. Oh, who's to blame, that

Gtr. 2

Gtr. 3

Bs. 2

Dr.

E

Vx. girl's just in - sane. Well

B. Vx. girl's just in - sane...

Gtr. 2

Gtr. 3

Bs. 2

Dr.

A **B**

Vx. no-thing I do don't seem to work_ it on - ly seems to make mat-ters worse, oh,

Gtr. 2

Gtr. 3

Bs. 2

Dr.

E **D.S. al Coda**

Vx. please. 3. You were

B. Vx. please.

Gtr. 2

Gtr. 3

Bs. 2

Dr.

Vx.

Gtr. 2

Gtr. 3

Bs. 2

Dr.

Vx.

B. Vx.

Gtr. 2

Gtr. 3

Bs. 2

Dr.

Vx. that girl's just in - sane.

B. Vx. that girl's just in - sane.

Gtr. 2

TAB

Gtr. 3

TAB

Bs. 2

B

Dr.

Dr.

A

B

Vx. Well, no-thing I do don't seem to work it on - ly seems to make mat-ters worse, oh,

B. Vx. Well, no-thing I do don't seem to work it on - ly seems to make mat-ters worse, oh,

Gtr. 2

TAB

Gtr. 3

TAB

Bs. 2

B

Dr.

Dr.

Vx. *please.* When you

B. Vx. *please.*

Gtr. 2

Gtr. 3

Bs. 2

Dr.

255

Vx. *E* were a child you were treat - ed kind but ne - ver brought up right. — You were

B. Vx. You were

Gtr. 2

Gtr. 3

Bs. 2

Dr.

Vx. o - ver - spoilt with a thou - sand toys and still you cried all night. Your

B. Vx. o - ver - spoilt with a thou - sand toys and still you cried all night.

Gtr. 2

Gtr. 3

Bs. 2

Dr.

A

Vx. mo-ther who neg - lect - ed you owes a mil-lion dol - lars tax, and your

B. Vx. and your

Gtr. 2

Gtr. 3 *let ring*

Bs. 2

Dr.

E

Vx. fa - ther's still per - fect-ing ways of mak - ing seal-ing wax. You bet-ter

B. Vx. fa - ther's still per - fect-ing ways of mak - ing seal-ing wax.

Gtr. 2

Gtr. 3

Bk. 2

Dr.

B

A

E

Vx. stop, look a - round, fuzz

Gtr. 1

Gtr. 2

Gtr. 3

Bk. 2

Dr.

Vx. here it comes, here

B. Vx. here it comes, here

Gtr. 2

Gtr. 3

G

Bs. 2

Dr.

3:28

E

repeat to fade

Vx. comes your nine - tenth ner - vous break-down, here

B. Vx. comes your nine - tenth ner - vous break-down, here

Gtr. 2

Gtr. 3

G

Bs. 1

Bs. 2

Dr.

PAINT IT BLACK

I see a red door and I want it painted black
No colours anymore I want them to turn black

I see the girls walk by dressed in their summer clothes
I have to turn my head until my darkness goes

I see a line of cars and they're all painted black
With flowers and my love both never to come back

I see people turn their heads and quickly look away
Like a newborn baby it just happens every day

I look inside myself and see my heart is black
I see my red door I must have it painted black

Maybe then I'll fade away and not have to face the facts
It's not easy facing up when your whole world is black

No more will my green sea go turn a deeper blue
I could not foresee this thing happening to you

If I look hard enough into the setting sun
My love will laugh with me before the morning comes

I see a red door and I want it painted black
No colours anymore I want them to turn black

I see the girls walk by dressed in their summer clothes
I have to turn my head until my darkness goes

I wanna see it painted black
Black as night, black as coal
I wanna see the sun blotted out from the sky
I wanna see it painted, painted, painted, painted black

PAINT IT BLACK

Words & Music by
Mick Jagger, Keith Richards, Bill Wyman,
Charlie Watts & Brian Jones

(♩ = 160)
[F] rit.

Voice

Backing Vocals

Electric Guitar 1
Capo 3
let ring

Electric Guitar 2
Capo 3

Acoustic Guitar
Capo 3

Sitar

Bass

Percussion
Tambourine
High Conga

Drums

Ac. Gtr. 2

Sit.

Bs.

Dr.

Vx.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Sit.

Bs.

Dr.

Electric Guitar 2 (Elec. Gtr. 2) and Bass (Bs.) parts are shown. The Electric Guitar 2 part features a melodic line with a key signature of three flats (B-flat major/D-flat minor) and a tempo marking of 'a tempo'. The Bass part provides a rhythmic accompaniment with a key signature of three flats (B-flat major/D-flat minor). The guitar part includes a section marked '8vb throughout' (8th fret throughout).

Vocal (Vx.) and Electric Guitar 1 (Elec. Gtr. 1) parts are shown. The vocal part includes the lyrics: "I see a red door, and I want it paint - ed black,". The Electric Guitar 1 part features a melodic line with a key signature of three flats (B-flat major/D-flat minor). The guitar part includes a section marked '8vb throughout' (8th fret throughout).

Vx. no col-ours a - ny - more, I want them to turn black.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Sit.

Bs.

Dr.

0.26

Fm

Eb

Ab

Eb

Fm

Vx. I see the girls walk by dressed in their sum - mer clothes,

Elec. Gtr. 1

Ac. Gtr.

Bs.

Dr. partially open hi-hat

Chord progression: Eb Ab Eb Bb C

Vx. I have to turn my head un - til my dark - ness goes.

B. Vx. 'til my dark - ness goes.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Bs.

Dr.

0:39 Fm C

Vx. I see a line of cars, and they're all paint - ed black,

Elec. Gtr. 1

Elec. Gtr. 2

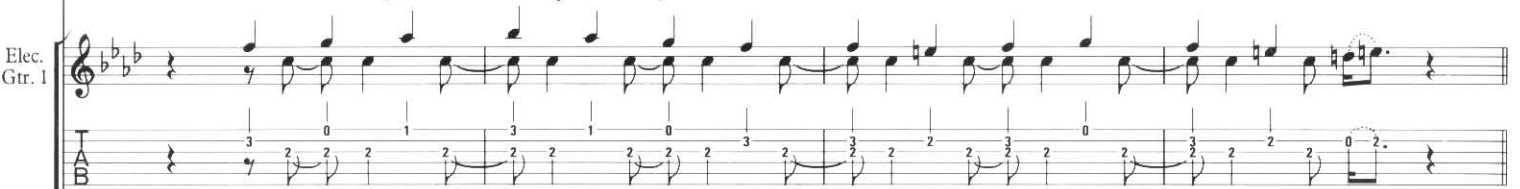
Ac. Gtr.

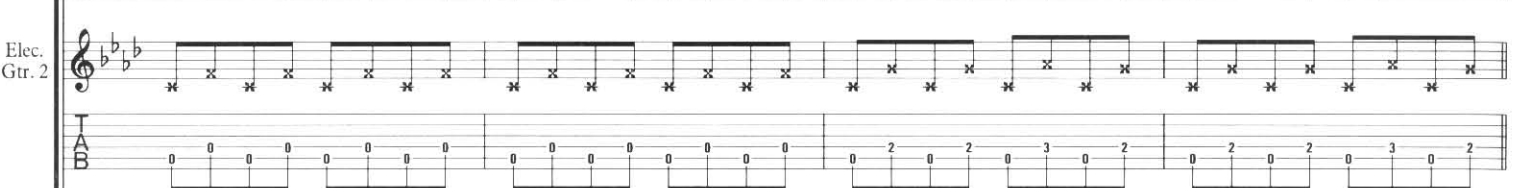
Sit.

Bs.

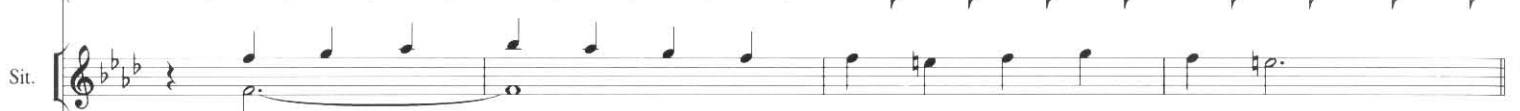
Dr.

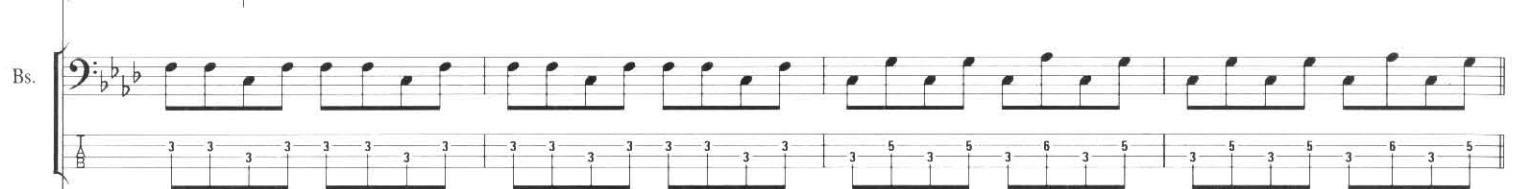
Vx.  with flo-wers, and my love, both ne-ver to come back.

Elec. Gtr. 1 

Elec. Gtr. 2 

Ac. Gtr. 

Sit. 

Bs. 

Dr. 

0:50

Fm

Eb

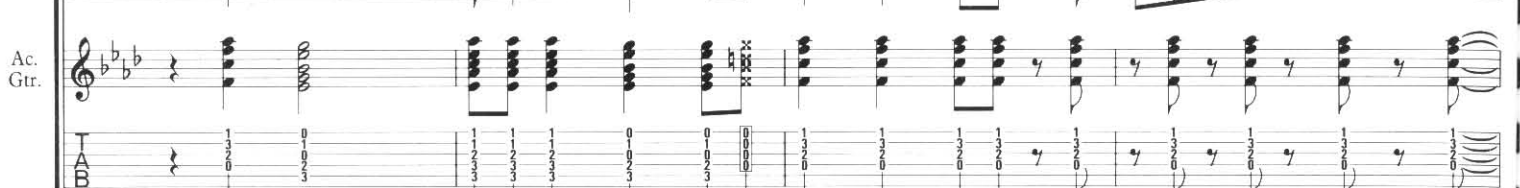
Ab

Eb

Fm

Vx.  I see peo-ple turn their heads, and quick-ly look a-way,

Elec. Gtr. 1 

Ac. Gtr. 

Sit. 

Bs. 

Dr. 

Chord progression: Eb Ab Eb Bb C

Vx. like a new - born ba - by it just hap - pens ev - ery day.

B. Vx. hap - pens ev - ery day.

Elec. Gtr. 1

Ac. Gtr.

Bs.

Dr.

1 03 Fm C

Vx. I look in - side my - self, and see my heart is black,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Stl.

Bs.

Dr.

Vx. I see my red door, I must have it paint-ed black.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Sit.

Bs.

Dr.

1 15

Fm

Eb

Ab

Eb

Fm

Vx. May-be then I'll fade a - way, and not have to face the facts.

Elec. Gtr. 1

Ac. Gtr.

Bs.

Dr.

E^b A^b E^b B^b C

Vx. It's not ea - sy fac - ing up when your whole world is black.

R. Vx. your whole world is black.

Elec. Gtr. 1

Ac. Gtr.

Sit.

Bs.

Dr.

1:27 F^m C

Vx. No more will my green sea go turn a deep-er blue,

Elec. Gtr. 1

Ac. Gtr.

Sit.

Bs.

Perc. Tambourine

High conga

Dr.

Vx. I could not fore - see this thing hap - pen - ing to you.

Elec. Gtr. 1

Ac. Gtr.

Sit.

Bs.

Perc.

Dr.

1:39

Fm

Eb

Ab

Eb

Fm

Vx. If I look hard e - nough in - to the set - ting sun,

Elec. Gtr. 1

Ac. Gtr.

Bs.

Perc.

Dr.

Key signatures: E^b , A^b , E^b , B^b , C

Vx. My love will laugh with me be - fore the morn - ing comes.

B. Vx. 'fore the morn - ing comes.

Elec. Gtr. 1

Ac. Gtr.

Sit.

Bs.

Dr.

151 F^m C

Vx. I see a red door, and I want it paint - ed black,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Sit.

Bs.

Dr.

Vx.  no col-ours a - ny - more, I want them to turn black.

Elec. Gtr. 1  TAB 3 0 1 3 1 0 2 3 2 2 2 0 2 3 2 2 2 0 2 0 0

Elec. Gtr. 2  TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 2 0 3 0 2 0 2 0 3 0 2

Ac. Gtr.  TAB 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3

Sit. 

Bs.  TAB 3 3 3 3 3 3 3 3 3 3 3 3 3 5 3 3 6 3 5 3 5 3 5 3 6 3 5

Dr. 

2:03

Fm

Eb

Ab

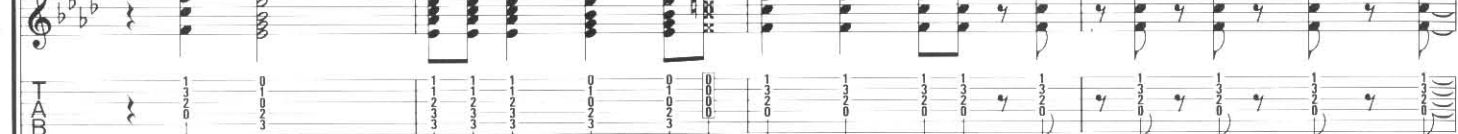
Eb

Fm

Vx.  I see the girls walk by dressed in their sum - mer clothes,

Elec. Gtr. 1  TAB 2 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1

Ac. Gtr.  TAB 1

Bs.  TAB 1 3 1 1 3 4 4 4 6 6 6 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Dr. 

Chord progression: Eb Ab Eb Bb C

Vx. I have to turn my head un - til my dark - ness goes.

g. Vx. 'til my dark - ness goes.

Elec. Gtr. 1

Ac. Gtr.

Sit.

Bs.

Dr.

2:16 Fm C

Vx. Mm mm mm mm mm mm mm mm mm mm mm,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Sit.

Bs. mixed up and down

Dr.

Score for measures 100-104. The score includes parts for Vx., Elec. Gtr. 1, Elec. Gtr. 2, Ac. Gtr., Sit., Bs., and Dr. The key signature is F major (Fm). The time signature is 4/4. The score includes tablature for the guitar parts and drum notation for the drum part.

Measures 100-104 show a progression of chords and melodic lines. The Vx. part features a melodic line with triplets. The Elec. Gtr. 1 part features a melodic line with triplets. The Elec. Gtr. 2 part features a melodic line with triplets. The Ac. Gtr. part features a melodic line with triplets. The Sit. part features a melodic line with triplets. The Bs. part features a melodic line with triplets. The Dr. part features a melodic line with triplets.

[2:28]

Fm

C

Score for measures 105-109. The score includes parts for Vx., Elec. Gtr. 1, Elec. Gtr. 2, Ac. Gtr., Sit., Bs., and Dr. The key signature is F major (Fm). The time signature is 4/4. The score includes tablature for the guitar parts and drum notation for the drum part.

Measures 105-109 show a progression of chords and melodic lines. The Vx. part features a melodic line with triplets. The Elec. Gtr. 1 part features a melodic line with triplets. The Elec. Gtr. 2 part features a melodic line with triplets. The Ac. Gtr. part features a melodic line with triplets. The Sit. part features a melodic line with triplets. The Bs. part features a melodic line with triplets. The Dr. part features a melodic line with triplets.

Fm

C

Vx. mm mm mm mm mm mm mm mm mm mm mm mm, I wan-na see it

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Sit.

Bs.

Dr.

2:40

Fm

C

Vx. paint - ed, paint-ed black, black as night, black as coal, I

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Sit.

Bs.

Dr.

102

Fm C

Vx. wan-na see the sun blot-ted out from the sky, I wan-na see it

Elec. Gtr. 1

TAB

Elec. Gtr. 2

TAB

Ac. Gtr.

TAB

Sit.

Bs.

TAB

Dr.

[illegible]

Vx. *Mm mm mm mm mm mm mm mm mm mm, mm,*

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Sit.

Bs.

Dr.

Vx. *mm mm mm mm mm mm mm mm mm mm, mm,*

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Sit.

Bs.

Dr.

Vx. *mm mm mm mm mm mm mm mm mm mm mm,*

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Sit.

Bs.

Dr.

Vx. *mm mm mm mm mm mm mm mm mm mm,*

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Sit.

Bs.

Dr.

Vx. *mm mm mm mm mm mm mm mm mm mm*

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Sit.

Bs.

Dr.

Vx. *mm mm mm mm mm mm mm mm mm mm* *fade*

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Sit.

Bs.

Dr.

Vx. mm mm mm mm mm mm mm mm mm mm mm,

Elec. Gtr. 1 mm mm mm mm mm mm mm mm mm mm mm,

Elec. Gtr. 2 mm mm mm mm mm mm mm mm mm mm mm,

Ac. Gtr. mm mm mm mm mm mm mm mm mm mm mm,

Sit. mm mm mm mm mm mm mm mm mm mm mm,

Bs. mm mm mm mm mm mm mm mm mm mm mm,

Dr. mm mm mm mm mm mm mm mm mm mm mm,

Elec. Gtr. 1 mm mm mm mm mm mm mm mm mm mm mm,

Elec. Gtr. 2 mm mm mm mm mm mm mm mm mm mm mm,

Ac. Gtr. mm mm mm mm mm mm mm mm mm mm mm,

Sit. mm mm mm mm mm mm mm mm mm mm mm,

Bs. mm mm mm mm mm mm mm mm mm mm mm,

Dr. mm mm mm mm mm mm mm mm mm mm mm,

HAVE YOU SEEN YOUR MOTHER BABY

Have you seen your mother, baby
Standing in the shadow?
Have you had another baby
Standing in the shadow?

I'm glad I opened your eyes
The have-nots would have tried to
Freeze you in ice

Have you seen your brother, baby
Standing in the shadow?
Have you had another baby
Standing in the shadow?

Well, I was just passing the time
I'm all alone
Won't you give all your sympathy to mine?

Tell me a story about how you adore me
And we live in the shadow
And we see through the shadow
And we glimpse through the shadow
And we tear at the shadow
And we hate in the shadow
And love in your shadow of life

Have you seen your lover, baby
Standing in the shadow?
Have you had another baby
Standing in the shadow?

Just where have you been all your life?
Talking about all the people
Who would try anything twice

Have you seen your mother, baby
Standing in the shadow?
Has she had another baby
Standing in the shadow?

Well, you take your choice at this time
The brave old world
Or the slide to the depths of decline

HAVE YOU SEEN YOUR MOTHER BABY

Words & Music by
Mick Jagger & Keith Richards

(♩ = 202)
G5

Score for "Have You Seen Your Mother Baby" (4/4 time, key of G major).

Voice: Four measures of rests.

Backing Vocals: Four measures of rests.

Guitar 1 (Electric): Treble and Bass staves. Treble staff includes a "fuzz" effect marking. The melody consists of eighth and quarter notes.

Guitar 2 (Electric): Treble and Bass staves. Treble staff includes "fuzz and envelope follower/wah-wah" effect markings. The melody consists of eighth and quarter notes.

Horns: Four measures of rests.

Bass: Treble and Bass staves. The bass line features a mix of eighth and quarter notes with triplets.

Percussion: Tambourine and Finger click. Four measures of rests.

Drums: Four measures of rests.

D5

Gr. 1

Gr. 2

Horns

Bs.

Dr.

12 10

3 3 3 3 3 3 3 3 3 3 2 5 5 5 0 5 0 5 5 5 0 5 0

0-10
G

D/F#

D

Vx.

B. Vx.

Gr. 1

Gr. 2

Horns

Bs.

Perc.

Dr.

fuzz off

clean

Tambourine

Have you seen your mother, baby, stand - ing in the sha-dow?

stand - ing in the sha-dow?

3 3 3 3 3 2 2 2 2 2 2 2 2 5 5 5 0 5 0 5 5 5 0 5 0

Vx. Have you had an - oth - er ba - by, stand - ing in the sha-dow? I'm -

B. Vx. stand - ing in the sha-dow?

Gtr. 1

Gtr. 2

Horns

Bs.

Perc.

Dr.

Vx. glad I o - pened your eyes,

B. Vx. eyes,

Gtr. 2

Bs.

Perc.

Dr.

Chorus section 1 (Measures 1-8). Chords: B, D, C, G/B.

Vx. 1: the have-nots would have tried to freeze

Vx. 2: would have tried, ah,

Dr. 2: [Guitar Rhythm]

TAB: [Guitar Fingering]

Bs.: [Bass Line]

Dr.: [Drum Pattern]

Chorus section 2 (Measures 9-16). Chords: G, D, D7add4, D7.

Vx. 1: you in ice, mm.

Vx. 2: ba ba ice.

Dr. 2: [Guitar Rhythm]

TAB: [Guitar Fingering]

Bs.: [Bass Line]

Dr.: [Drum Pattern]

Vx. Have you seen your brother, baby, stand - ing in the sha-dow?

B. Vx. stand - ing in the sha-dow?

Gtr. 1

Gtr. 2

Horns

Bs.

Perc.

Dr.

Vx. Have you had an - oth - er ba - by, stand - ing in the sha-dow? Well, I

B. Vx. stand - ing in the sha-dow?

Gtr. 1

Gtr. 2

Horns

Bs.

Perc.

Dr.

Vx. *was just pass - ing the time,*

Vx. *time,*

Dr. 2

Bs.

Perc.

Dr.

Vx. *I'm all a - lone, won't you give all your sym - pa - thy*

Vx. *I'm all a - lone, la la la,*

Dr. 2

Bs.

Perc.

Dr.

Vx. *to mine?*

B. Vx. *ba ba ba mine?*

Gtr. 2

Horns

Bs.

Perc. II

Dr. H

Vx. *Tell me a sto - ry a - bout how you a - dore me, and we*

Gtr. 2 *Acoustic Guitar doubles*

Bs.

Perc. II *Finger click*

1:02

G C/G G

Chorus (First Line)

Vx. live in the sha - dow, and we see through the sha - dow, and we

B. Vx. see through the sha - dow,

Gtr. 2

Horns

Bs.

Perc.

Chords: C/G, G

Chorus (Second Line)

Vx. glimpse through the sha - dow, and we tear at the sha - dow, and we

B. Vx. glimpse through the sha - dow, tear at the sha - dow,

Gtr. 2

Horns

Bs.

Perc. Tambourine

Dr.

Chords: C/G, G

Vx. hate in the sha - dow, and love in your sha - dow of

B. Vx. hate in the sha - dow, love in the sha - dow of

Gtr. 2

TAB

Horns

Bs.

Perc.

Dr.

1.22

D

Vx. life.

B. Vx. life.

Gtr. 2

TAB

Horns

Bs.

Perc.

Dr.

G

D/F#

D

Vx. Have you seen your lov - er, ba - by, stand - ing in the sha-dow?

Vx. Have you seen your lov - er, ba - by, stand - ing in the sha-dow?

Tr. 1

Tr. 2

Perc.

Dr.

G

D/F#

D

Vx. Have you had an - oth - er ba - by, stand - ing in the sha-dow? Just

Vx. Have you had an - oth - er ba - by, stand - ing in the sha-dow?

Tr. 1

Tr. 2

Perc.

Dr.

Vx. where have you been all your life?

B. Vx. life?

Gtr. 2

TAB

Bs.

Perc.

Dr.

Vx. Talk - ing a - bout all the peo - ple who would

B. Vx. all the peo - ple ah, ah,

Gtr. 2

TAB

Bs.

Perc.

Dr.

1:45

G/B

G

D

Vx. try a - ny - thing twice.

3 Vx. la la la.

Gtr. 2

Horns

Bs.

Perc.

Dr.

1:52

D7add4

D7

G

D/F#

Have you seen your mother, baby,

Vx.

Gtr. 1

Gtr. 2

Horns

Bs.

Perc.

Dr.

Vx. stand - ing in the sha-dow? Has she had an - oth - er ba - by,

B. Vx. stand - ing in the sha-dow?

Gtr. 1

Gtr. 2

Horns

Bs.

Perc.

Dr.

2:02

B

Vx. stand - ing in the sha-dow? Well, you take your choice at this

B. Vx. stand - ing in the sha-dow?

Gtr. 2

Horns

Bs.

Perc.

Dr.

Chorus section 1 (Measures 1-6). Chords: G, B, D.

Vx. 1: time, the brave old world, or the slide

Vx. 2: time, la la la

Gtr. 2: [Guitar solo with fret numbers: 3, 5, 7, 8, 10, 8, 7, 8, 2, 4, 2]

Horns: [Horn part]

Bs.: [Bass line]

Perc.: [Percussion]

Dr.: [Drum line]

Chorus section 2 (Measures 7-12). Chords: C, G/B, G.

Vx. 1: to the depths of de - cline,

Vx. 2: la la la la la line,

Gtr. 2: [Guitar solo with fret numbers: 3, 5, 7, 8, 10, 8, 7, 8, 2, 4, 2]

Horns: [Horn part]

Bs.: [Bass line]

Perc.: [Percussion]

Dr.: [Drum line]

Vx. of de - cline, oh.

B. Vx. ah.

Gtr. 2 fuzz

Horns

Bs.

Perc.

Dr.

D5 C5

2:19

G5

Vx.

Gtr. 1

Gtr. 2

Horns

Bs.

Gtr. 1

D5 C5 rit. D5 G5 D5

LET'S SPEND THE NIGHT TOGETHER

Don't you worry 'bout what's on your mind, oh my
I'm in no hurry, I can take my time, oh my
I'm going red, and my tongue's getting tied
Tongue's getting tied
I'm off my head, and my mouth's getting dry
I'm high, but I try, try, try, oh my

Let's spend the night together
Now I need you more than ever
Let's spend the night together now

I feel so strong that I can't disguise, oh my
But I just can't apologise, oh no
Don't hang me up, and don't let me down
We could have fun just grooving around
Around, and round and oh my, my

Let's spend the night together
Now I need you more than ever
Let's spend the night together

Let's spend the night together
Now I need you more than ever
You know I'm smiling baby
You need some guiding baby
I'm just deciding baby
Now I need you more than ever
Let's spend the night together
Let's spend the night together now

This doesn't happen to me every day, oh my
No excuses offered anyway, oh my
I'll satisfy your every need
And now I know you will satisfy me
Oh my my my my my my

Let's spend the night together
Now I need you more than ever
Let's spend the night together now

Well now I need you, need you more than ever, oh my
I'll satisfy your every need, oh my my
And now I know I know you'll satisfy me, oh my my
I beg you baby, oh my my my my my my
Oh come on now, oh my my my my my my

(● = 138)

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ards

y

s

0

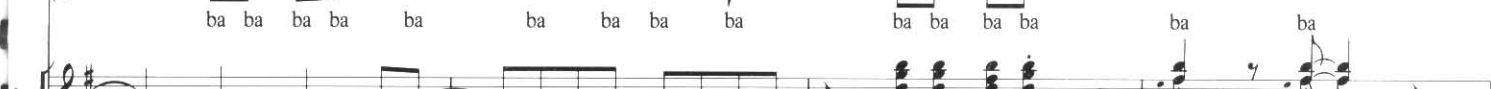
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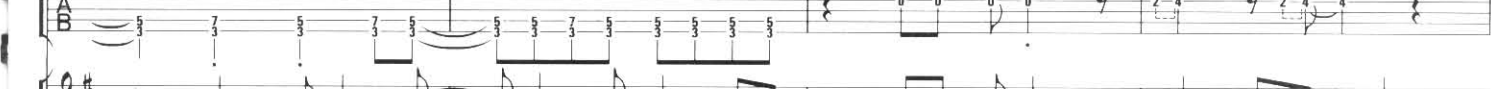
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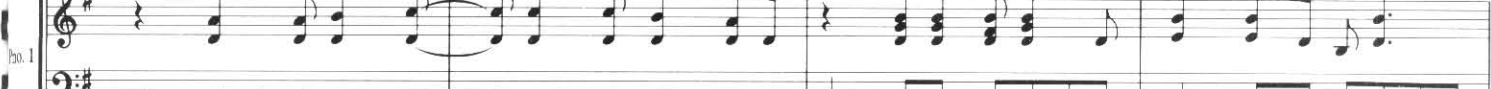
Vx.  My my my my_

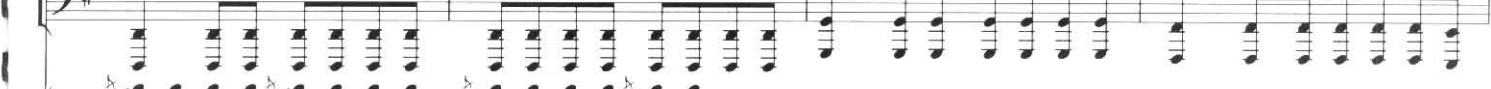
B Vx. 1  ba ba ba ba ba ba ba ba ba ba ba ba

Gtr. 

TAB 

Pno. I 

Bs. 

Handclap 

Per. 

Dr. 

0:14
D70:17
G

Bm/F#

Vx.  my. Don't you wor-ry a-bout what's on your mind, oh my,

B Vx. 1  ba ba ba ba ba ba ba ba

Gtr. 

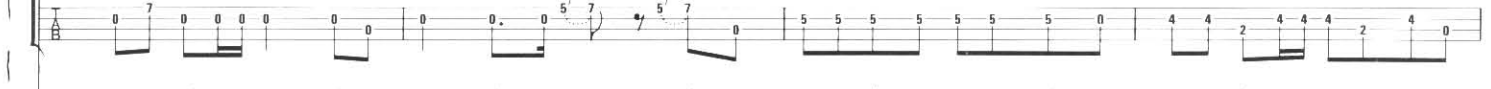
TAB 

Pno. I 

Bs. 

Handclap 

Per. 

Dr. 

Vx. I'm in no hur-ry, I can take my time, oh

B. Vx. I
ba ba ba ba ba ba ba ba

Gtr.

Pno. 1

Bs.

Perc.

Dr.

0:31

D7

C

G

Vx. my, I'm go-ing red, and my tongue's get-ting tied, tongue's get-ting tied,

B. Vx. I
ba ba ba ba ba ba ba ba, tongue's get-ting tied,

Gtr.

Pno. 1

Bs.

Perc.

Dr.

D **C** **Bm**

Vx. I'm off my head, and my mouth's get-ting dry, I'm high, but I try, try, try, oh my...

Vx. I get-ting dry,

Gtr.

Pno. I

Bs.

Perc.

Dr.

0:45

D7

Vx. Let's spend the night to - ge - ther, now I need you more than ev - er,

Vx. I Let's spend the night to - ge - ther, now I need you more than ev - er,

Gtr.

Pno. I

piano overdub

Pno. 2

Bs.

Perc.

Dr.

Vx. let's spend the night to - ge - ther now, ba ba ba ba oh my.

B. Vx. 1 let's spend the night to - ge - ther, ba ba ba ba ba ba

Gtr.

Pno. 1

Pno. 2

Bs.

Perc.

Dr.

Vx. I feel so strong that I can't dis - guise, oh my,

B. Vx. 1 ba ba ba ba ba ba ba ba

Gtr.

Pno. 1

Pno. 2

Bs.

Perc.

Dr.

Vx. but I just can't a - po - lo - gise, oh no.

Vx. Let's spend the night to - ge - ther,

Str.

no. 1

no. 2

Bs.

Trc.

Dr.

Vx. Don't hang me up, and don't let me down,

Vx. Let's spend the night to - ge - ther,

Str.

no. 1

Bs.

Trc.

Dr.

G D C

Vx. don't let me down, we could have fun just groov-ing a - round,

B. Vx. 1 don't let me down, could have fun just groov-ing a - round,

Gtr.

Pno. 1

Pno. 2

Bs.

Perc.

Dr.

Bm D7 1:29

Vx. a - round, and round, and oh my, my. Let's spend the night to - ge - ther,

B. Vx. 1 Let's spend the night to - ge - ther,

Gtr.

Pno. 1

Pno. 2

Bs.

Perc.

Dr.

now I need you more than ev - er, let's spend the night to - ge - ther,

now I need you more than ev - er, let's spend the night to - ge - ther,

1. 2.

5 5 5. 5 5 5 0 5 5 5. 5 5 5 5 5 5 5 5 5 5 5 0 5 5 5 5 5 5 0

1. 40

C G

let's spend the night to - ge - ther, now I need you more than ev - er.

doo

do do do do do do do

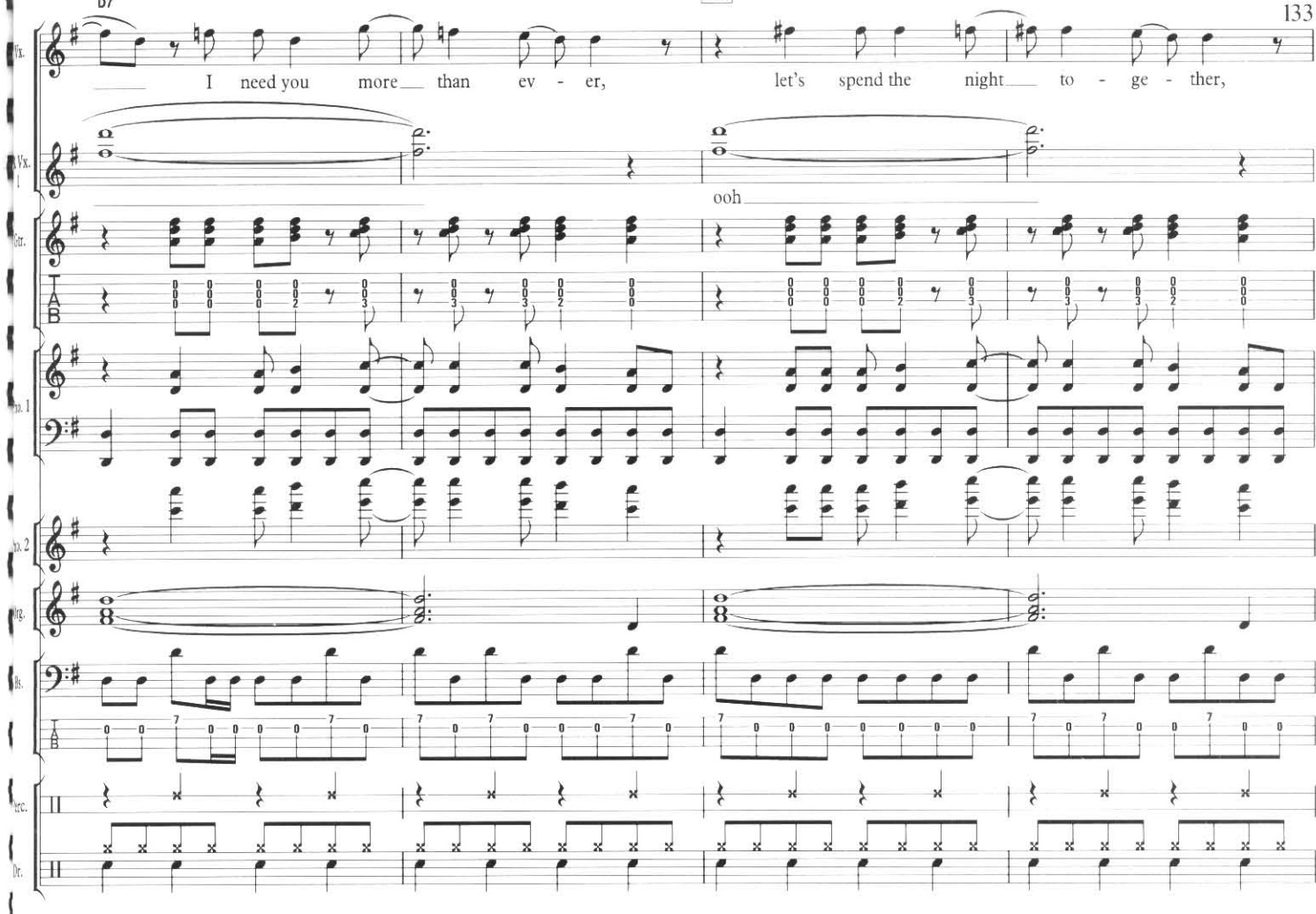
Woodblock

Vx
B. V
I
Gtr
Pno.
Pno.
Org.
Bs.

Perc.
Dr.
=
Vx.
B. Vx
1
Gtr.
Pno. 1
Pno. 2
Org.
Bs.
Perc.
Dr.

I need you more than ev - er, let's spend the night to - ge - ther,

ooh



now

let's spend the night to - ge - ther now, oh my my my my my

ooh

ba ba ba ba ba ba

G Bm/F#



Vx. my. This does-n't hap-pen to me ev - e - ry day, oh my,

B. Vx. 1 ba ba ba ba ba ba ba ba.

Gtr.

Pno. 1

Pno. 2

Org.

Bs.

Perc.

Dr.

Vx. no ex - cus - es off - ered a - ny - way, oh my,

B. Vx. 1 Let's spend the night to - ge - ther,

Gtr.

Pno. 1

Pno. 2

Org.

Bs.

Perc.

Dr.

I'll sa - tis - fy _____ your ev - e - ry need,

G

D

C

and now I know you will sa - tis - fy me,
sa - tis - fy me,

136 Bm

Vx. oh my my my my my my. Let's spend the night to - ge - ther,

B. Vx. 1 Let's spend the night to - ge - ther,

Gtr.

Pno. 1

Pno. 2

Org.

Bs.

Perc.

Dr.

Vx. now I need you more than ev - er, let's spend the night to - ge - ther now,

B. Vx. 1 now I need you more than ev - er, let's spend the night to - ge - ther,

Gtr.

Pno. 1

Pno. 2

Org.

Bs.

Perc.

Dr.

Chord progression: G, Bm/F#, D7

Vocal line (Vx):
oh my my my my my my. Well now I need

Instrumental line (I):
ba ba ba ba ba ba. Let's spend the night to - ge - ther,

Other parts include guitar (Gtr.), bass (B), drums (Dr.), and piano (P).

Chord progression: G, Bm/F#, D7

Vocal line (Vx):
— you, need you more than ev - er, oh my, I'll sa - tis - fy

Instrumental line (I):
ba ba ba ba ba ba. Let's spend the night to - ge - ther,

Other parts include guitar (Gtr.), bass (B), drums (Dr.), and piano (P).

G

Bm/F#

D7

Vx. your ev - e - ry need, oh my my, and now I know

B. Vx. 1 ba ba ba ba ba ba. Let's spend the night to - ge - ther,

Gtr.

Pno. 1

Pno. 2

Org.

Bs.

Perc.

Dr.

G

Bm/F#

D7

Vx. I know you'll sa - tis - fy me, oh my my, I beg you ba -

B. Vx. 1 ba ba ba ba ba ba. Let's spend the night to - ge - ther,

Gtr.

Pno. 1

Pno. 2

Org.

Bs.

Perc.

Dr.

by, oh my my my my my, oh come on now,

ba ba ba ba ba ba. Let's spend the night to - ge - ther,

fade

oh my my my my my, I beg you ba -

ba ba ba ba ba ba. Let's spend the night to - ge - ther,

RUBY TUESDAY

She would never say where she came from
Yesterday don't matter if it's gone
While the sun is bright, or in the darkest night
No one knows, she comes and goes

Goodbye Ruby Tuesday
Who could hang a name on you?
When you change with every new day
Still I'm gonna miss you

Don't question why she needs to be so free
She'll tell you it's the only way to be
She just can't be chained to a life where nothing's gained
And nothing's lost, at such a cost

Goodbye Ruby Tuesday
Who could hang a name on you?
When you change with every new day
Still I'm gonna miss you

There's no time to lose, I heard her say
Cash your dreams before they slip away
Dying all the time, lose your dreams
And you will lose your mind, ain't life unkind?

Goodbye Ruby Tuesday
Who could hang a name on you?
When you change with every new day
Still I'm gonna miss you

Goodbye Ruby Tuesday
Who could hang a name on you?
When you change with every new day
Still I'm gonna miss you

RUBY TUESDAY

Words & Music by
Mick Jagger & Keith Richards

(♩ = 104)

Am Am7/G F G C

Voice

She would ne-ver say — where she came from. —

Backing Vocals

Acoustic Guitar (12-string)

Recorder

Honky Tonk Piano

Piano

Double Bass

Bass

Percussion

Tambourine (treated)

Drums

Vx. Yes - ter - day don't mat - ter if it's gone. —

B. Vx. Yes - ter - day don't mat - ter if it's gone. —

Pno.

Db.

0 19

Vx. While the sun is bright, — or in the dark-est night, — no one knows,

B. Vx. or in the dark-est night, — no one knows,

Rec.

Pno.

Db.

Vx. she comes and goes. —

B. Vx.

Ac. Gtr.

Rec.

Pno.

Db.

Dr.

C G C G C

Vx. Good - bye Ru - by Tues - day, who could hang a name on you?

1 Vx. Good - bye Ru - by Tues - day, who could hang a name on you?

Ac. Gtr.

B

Ac.

1 T. no.

no.

Bs.

Hi-hat mixed out

Dr.

G B $\flat$ F G C G

Vx. When you change with ev - ery new day, still I'm gon - na miss you. Don't

1 Vx. When you change with ev - ery new day, still I'm gon - na miss you.

Ac. Gtr.

B

Ac.

1 T. no.

no.

Bs.

Dr.

Vx. Am Am7/G F G C
quest - ion why she needs to be so free, she'll
B. Vx. she'll
Rec.
Pno.
Db.

Vx. Am Am7/G F C G7
tell you it's the on - ly way to be.
B. Vx. tell you it's the on - ly way to be.
Rec.
Pno.
Db.

Vx. 1:14 Am D G Am D G
She just can't be chained to a life where no-thing's gained, and no - thing's lost,
B. Vx. to a life where no-thing's gained, and no - thing's lost,
Rec.
Pno.
Db.

C

G7

at such a cost.

1:33

C

G

C

G

C

Good - bye Ru - by Tues - day, who could hang a name on you?

Good - bye Ru - by Tues - day, who could hang a name on you?

lost,

lost,

G B $\flat$ F G C G

Vx. When you change with ev - ery new day, still I'm gon - na miss you.

B. Vx. When you change with ev - ery new day, still I'm gon - na miss you.

Ac. Gtr.

Rec.

H. T. Pno.

Pno.

Bs.

Perc.

Dr.

1:51 Am Am7/G F G C

Vx. There's no time to lose, I heard her say.

Rec.

Pno.

Db.

Am Am7/G F C G7

Vx. Cash your dreams be - fore they slip a - way.

B. Vx. Cast your dreams be - fore they slip a - way.

Rec.

Pno.

Db.

Am D G Am D G

Vx. Dy - ing all the time, — lose your dreams and you will lose your mind.

Vx. — — — — — lose your dreams, and you will lose your mind.

Rec. — — — — —

Pno. — — — — —

Db. — — — — —

C G7

Vx. — — — — — Ain't life un - kind? — — — — —

Vx. — — — — —

Ac. Gtr. — — — — —

Pno. — — — — —

Db. — — — — —

Dr. — — — — —

Dr.

Dr.

Good - bye Ru - by Tues - day, who could hang a name

on you? When you change with ev - ery new day,

on you? When you change with ev - ery new day,

distorted

Chord progression: G C G Am Am7/G

Vx. still I'm gon - na miss you.

B. Vx. still I'm gon - na miss you.

Ac. Gtr. TAB: 3 0 0 2 3 | 0 1 0 2 3 | 3 0 0 2 3

Rec.

H. T. Pno.

Pno.

Db.

Bs. TAB: 3 3 3 0 | 3 3 3 0 | 3

Perc. H

Dr. H

Chord progression: F G G7 rit. C

Ac. Gtr. *let ring*

Rec.

Pno.

Db.

WE LOVE YOU

We don't care if you'd only love we
We don't care if you'd only love we
We love you, we love you
And we hope that you will love we too

We love they, we love they
And we want you to love they too

We don't care if you hound we
And lock the doors around
We've locked it in our minds
'Cos we love you, we love you

You will never win we
Your uniforms don't fit we
You're dead 'n' then we're in
'Cos we love you, we love you
Of course we do

I love you, I love you
And I hope that you are grooving too
We love you
We do
We love you
We do

WE LOVE YOU

Words & Music by
Mick Jagger & Keith Richards

0:11

(♩ = 99)

[A]

Score for "We Love You" (Instrumental Arrangement).

Key: A Major (F# C# G# D#). Time: 4/4.

Tempo: (♩ = 99). Measure 1 starts at 0:11.

Section: [A]

Parts included:

- Voice
- Backing Vocal 1
- Backing Vocal 2
- Guitar 1 (Electric)
- Guitar 2 (Electric)
- Keyboard 1
- Keyboard 2
- Piano
- Bass
- Percussion (Tapping)
- Drums

The score shows the first three measures of the instrumental section. The Piano part features a complex rhythmic pattern in the left hand, while the right hand plays chords. The Bass part has a simple line in the first two measures, followed by a more active line in the third measure. The Percussion part includes a tapping pattern in the third measure. The Drums part is marked with a 4/4 time signature.

[D]

ards

Tapping

[A]

0:30

[D]

[G]

0:40

[E]

[G]

[D]

[A]

We don't care if you'd on - ly love we, we don't care if you'd

We don't care if you'd on - ly love we, we don't care if you'd

Vx. on - ly love we.

B. Vx. 1 on - ly love we.

Gtr. 2

Kbd. 1 brass distortion + 8va throughout

Kbd. 2 drones

Pno.

Bs.

Dr.

0:55 [D] [A]

Vx. We love you,

B. Vx. 1 We love you,

Gtr. 2

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

[D]

we

we

[G]

love

you,

and we

love

you,

and we

Vx. hope that you will love we too.

B. Vx. 1 hope that you will love we too.

B. Vx. 2 Ah

Gtr. 2

TAB

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

Gtr. 2

TAB

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

fx. We love they,

Vx. We love they,

2. 1. 2.

1. 2.

3.

5 5 5 7 5 5 5 5 5 7 5 5 5 5 5 7 5 5

3

3

3

[D]

we

we

2. 1. 2.

1. 2.

3.

5 5 5 7 5 5 5 5 5 7 5 5 5 5 5 7 5 5

3

3

3

[G]

E

Vx. love they, and we want

B. Vx. 1 love they, and we want

Gtr. 2

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

G

D

A

Vx. you to love they too.

B. Vx. 1 you to love they too.

B. Vx. 2 Ah

Gtr. 2

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

Vx. Ah

Vx. 1 Ah

Tr. 2

sd. 1

sd. 2

no.

Bs.

Dr.

[B]

2:10

A E

We don't care if you hound we, and

ooh,

160

Vx. lock the doors a-round we've locked it in our minds, 'cos we love you, we love you.

B. Vx. 1 ooh, ooh, we love you,

Gtr. 2

TAB

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

2:21

A E7 A E7 A E7 [B]

Vx. You will ne-ver win we, your u-ni-forms don't fit we, you're dead 'n' then we're in, 'cos we love you, we

B. Vx. 1 ooh ooh, ooh, we

Gtr. 2 TAB 5 4 5 4 5 4 7 9

Kbd. 1

Kbd. 2

Pno.

Bs. 7 7 7 7 7 7 5 7 7 7 7 7 7 5 7 7 7 7 7 7 5 7 7 9 9

Dr.

love you, of course we do.

love you,

Crash ride

2:37
[E]

I

love you,

ah,

love you,

[B]

[E]

Vx.

B. Vx. 1

Gr. 2

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

[A]

2:54 [F#]

Vx.

B. Vx. 1

Gr. 2

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

love you, and I hope that

love you,

[A] [E] [B]

you are groov - ing too.

ah, we

Gtr. Vx. E.1 E.2 B. p. Dr.

at We do,

love you, we

Gtr. Vx. E.1 E.2 B. p. Dr.

Vx. *we do.*

B. Vx. 1 *love you.*

Gtr. 1

Gtr. 2

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

3:16

Vx. *Ah, ah,*

B. Vx. 1 *Ah, ah,*

Gtr. 1

Gtr. 2

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

ah, ah,

ah, ah,

(8va)

15 19 15 15 12 12 14 12 19 21 19 19 15 16 17 19 16 16

7 7 7 9 9 9 9 7 7 7 7 7 7 9 9 9 9 7 7 7 7 7 7 9 9 9 9

7 7 7 7 7 7 9 9 9 9 7 7 7 7 7 7 9 9 9 9

7 7 7 7 7 7 9 9 9 9 7 7 7 7 7 7 9 9 9 9

Vx. *ah,* *ah,*

B. Vx. I *ah,* *ah,*

Gtr. 1 (*8va*)

Gtr. 2

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

Score for measures 165-167, featuring vocal parts (Vx.) and instrumental parts (Gtr. 2, Bbd. 1, Bbd. 2, No., Bs., Dr.).

The vocal parts (Vx.) are marked with "ah," indicating vocalizations. The instrumental parts include guitar (Gtr. 2), two basses (Bbd. 1, Bbd. 2), a double bass (No.), a baritone (Bs.), and drums (Dr.).

3:41

Score for measures 168-170, featuring instrumental parts (Gtr. 2, Bbd. 1, Bbd. 2, No., Bs., Dr.).

The instrumental parts include guitar (Gtr. 2), two basses (Bbd. 1, Bbd. 2), a double bass (No.), a baritone (Bs.), and drums (Dr.).

Gr. 2

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

Gr. 2

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

Dr. 2

TAB

sd. 1

sd. 2

B.

Bs.

Dr.

Gtr. 2

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

4.14

Gtr. 2

Kbd. 1

Kbd. 2

Pno.

Bs.

Dr.

JUMPIN' JACK FLASH

I was born in a crossfire hurricane
And I howled at my ma in the driving rain
But it's all right now, in fact it's a gas
But it's all right
I'm Jumping Jack Flash
It's a gas, gas, gas

I was raised by a toothless bearded hag
I was schooled with a strap right across my back
But it's all right now, in fact it's a gas
But it's all right
I'm Jumping Jack Flash
It's a gas, gas, gas

I was drowned, I was washed up and left for dead
I fell down to my feet and I saw they bled
And I frowned at the crumbs of a crust of bread
I was crowned with a pike right through my head
But it's all right now, in fact it's a gas
But it's all right
I'm Jumping Jack Flash
It's a gas, gas, gas

Jumping Jack Flash, it's a gas
Jumping Jack Flash, it's a gas

JUMPIN' JACK FLASH

Words & Music by
Mick Jagger & Keith Richards

(♩ = 136)

Chord progression: B E A B E A

Voice

Backing Vocals

Harmonica

Guitar 1 (Electric)

Capo 4

Guitar 2 (Electric)

Guitar 3 (Electric)

Organ

Bass

Percussion

Drums

Maracas

The musical score is arranged for a 12-piece band. It features a 4/4 time signature and a key signature of three sharps (F#, C#, G#). The tempo is marked as 136 beats per minute. The score includes parts for Voice, Backing Vocals, Harmonica, three Electric Guitars, Organ, Bass, Percussion (with Maracas), and Drums. The guitar parts are particularly detailed, with Guitar 1 featuring a capo at the 4th fret and complex fretted patterns. Guitar 2 and 3 have specific fretting and picking instructions. The bass line is simple, and the percussion includes maracas and a drum kit.

[illegible]

B

Vx. gas, gas, gas.

B. Vx. gas, gas, gas.

Gr. 1

Gr. 3

Org.

Bs.

Dr.

[B]

Vx. I was raised

Gr. 2

Gr. 3

Bs.

Dr.

by a tooth - less beard - ed hag, I was schooled

1. 1.2 1.3 G B B H

with a strap right a - cross my back, but it's all
but it's all

x Vx 1.2 1.3 B B H

Vx. *D* *A* *E* *B*
right now, in fact it's a gas, but it's all

B. Vx. right now, in fact it's a gas, but it's all

Gtr. 1

Gtr. 3 *let ring*

Org.

Bs.

Dr.

Vx. *D* *A* *E*
right, I'm Jump-ing Jack Flash, it's a

B. Vx. right, I'm Jump-ing Jack Flash, it's a

Gtr. 1

Gtr. 3 *let ring*

Org.

Bs.

Dr.

B

Vx. gas, gas, gas, ooh.

Vx. gas, gas, gas.

Tr. 1

Tr. 3

Org.

Bs.

Dr.

1:33

B let ring

E **A** **B** **E** **A**

Tr. 1

Tr. 3

Bs.

Perc. Maracas

Dr.

Gr. 1

B E A B E A

Gr. 3

Bs.

Perc.

Dr.

1:47

B [B]

Gr. 1

Gr. 2

Gr. 3

Bs.

Perc.

Dr.

ix. I was drowned,

tr. 1

tr. 2

tr. 3

bs.

trc.

tr.

1:59

ix. I was washed up, and left for dead, I fell down.

tr. 2

tr. 3

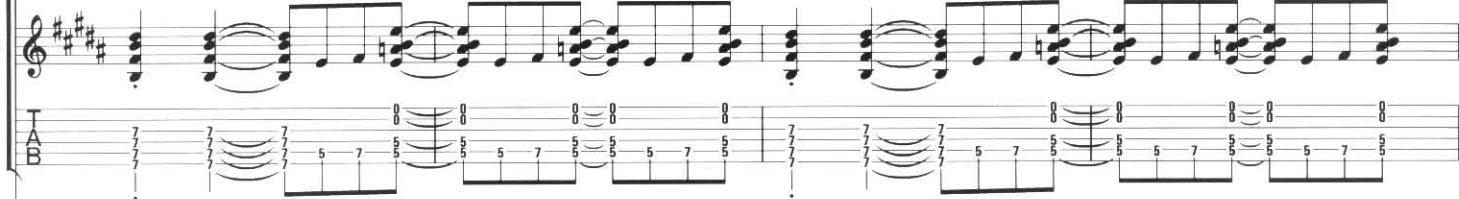
bs.

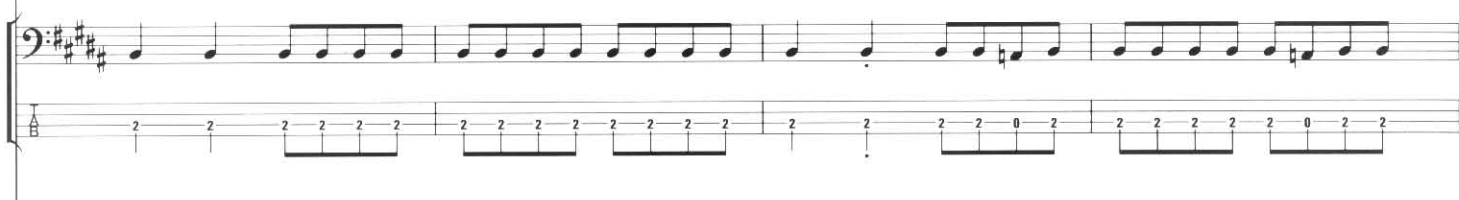
trc.

Dr.

Vx.  to my feet, and I saw they bled, yeah, yeah, and I frowned,

Gr. 2 

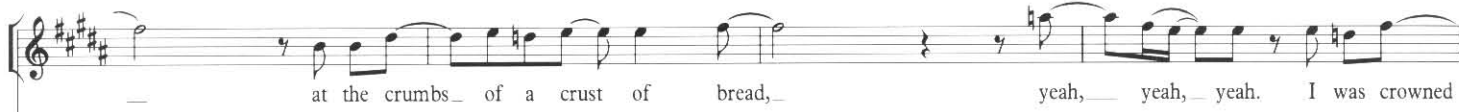
Gr. 3 

Bs. 

Perc. 

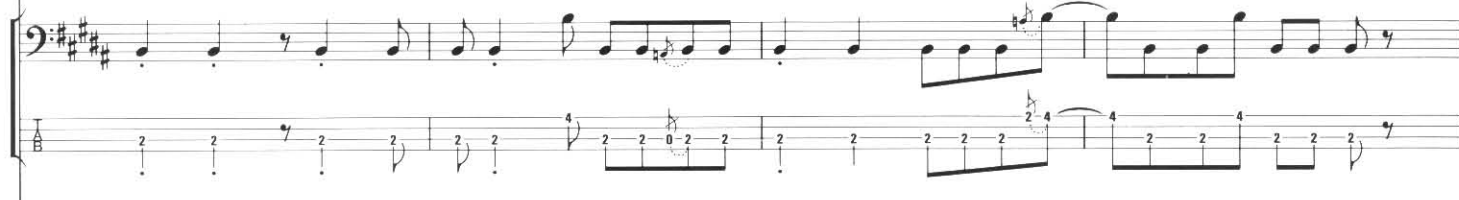
Dr. 

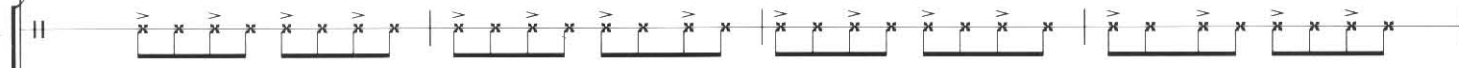
[2:13]

Vx.  at the crumbs of a crust of bread, yeah, yeah, yeah. I was crowned

Gr. 2 

Gr. 3 

Bs. 

Perc. 

Dr. 

Vx. with a pike right through my head, right through my head, but it's all

3. Vx. but it's all

Git. 2

Git. 3

Bs.

Perc.

Dr.

2-27

D A E B

Vx. right now, in fact it's a gas, but it's all

3. Vx. right now, in fact it's a gas, but it's all

Git. 1

Git. 2

Git. 3

Org.

Bs.

Perc.

Dr.

let ring

This musical score is for the song "I'm Jumping Jack Flash" by The Rolling Stones. It is a 12-bar blues in the key of D major (indicated by two sharps: F# and C#). The tempo is marked "Moderato" and the time signature is 4/4. The score includes parts for Vocals (Vx.), Baritone Vocals (B. Vx.), Harmonica (Hca.), Guitar 1 (Gtr. 1), Guitar 2 (Gtr. 2), Guitar 3 (Gtr. 3), Organ (Org.), Bass (Bs.), Percussion (Perc.), and Drums (Dr.).

The vocal melody is written in a simple, catchy style. The lyrics are: "right, I'm Jump-ing Jack Flash, it's a gas, gas, gas...". The instrumental parts are arranged to support the vocal melody. Guitar 1 plays a series of chords, while Guitar 2 and 3 play a rhythmic pattern. The Organ plays a simple harmonic accompaniment. The Bass and Drums provide a steady rhythm. The Percussion part is a simple pattern of eighth notes.

The score is written for a 12-bar blues structure. The first four bars are the main melody, and the last four bars are a variation. The key signature is D major, and the time signature is 4/4. The tempo is marked "Moderato".

2:41

Jump-ing Jack Flash, it's a gas,

Jump-ing Jack Flash, it's a gas,

gtr. 1

gtr. 2

gtr. 3

Org.

Bs.

Perc.

Dr.

E A

Score for a musical piece, featuring multiple instruments and vocal parts. The key signature is three sharps (F#, C#, G#).

Vx. (Vocal):

Jump-ing Jack Flash, it's a gas,— Jump-ing Jack Flash, it's a gas,—

B. Vx. (Bass Vocal):

Jump-ing Jack Flash, it's a gas,— Jump-ing Jack Flash, it's a gas,—

Hca. (Harp):

— — — — —

Gtr. 1 (Guitar 1):

— — — — —

Gtr. 2 (Guitar 2):

— — — — —

Gtr. 3 (Guitar 3):

— — — — —

Org. (Organ):

— — — — —

Bs. (Bass):

— — — — —

Perc. (Percussion):

— — — — —

Dr. (Drums):

— — — — —

Rehearsal marks B, E, A, B, E, A are placed above the vocal staves.

2:55

B

E

A

B

E

A

Vx. Jump-ing Jack Flash, it's a gas, — Jump-ing Jack Flash, it's a gas, —

3. Vx. Jump-ing Jack Flash, it's a gas, — Jump-ing Jack Flash, it's a gas, —

Hca.

Gr. 1

Gr. 2

Gr. 3

Org.

Bs.

Perc.

Dr.

The musical score is for the song "Jump-ing Jack Flash". It features a vocal melody in the key of D major (indicated by two sharps) and 4/4 time. The lyrics are "Jump-ing Jack Flash, it's a gas, —". The score includes parts for two vocalists (Vx. and 3. Vx.), a harp (Hca.), three guitars (Gr. 1, 2, 3), an organ (Org.), a bass (Bs.), percussion (Perc.), and drums (Dr.). The guitar parts include both standard notation and tablature. The harp part consists of sustained chords. The organ part provides harmonic support with sustained chords. The bass line is a simple eighth-note pattern. The percussion and drums provide a steady rhythm.

Gr. 1 *B* *E* *A* *fade* *B*

Gr. 3

Org.

Bs.

Perc.

Dr.

Gr. 1 *E* *A* *B* *E* *A*

Gr. 3

Org.

Bs.

Perc.

Dr.

Score for measures 190-194, featuring Gtr. 1, Gtr. 3, Org., Bs., Perc., and Dr.

Measures 190-194:

- Gtr. 1:** Treble clef, key of D major. Chords: B (190), E (191), A (192), B (193), B (194). Includes a double bar line at the end of measure 194.
- Gtr. 3:** Treble clef, key of D major. Chords: B (190), E (191), A (192), B (193), B (194). Includes a double bar line at the end of measure 194.
- Org.:** Treble clef, key of D major. Melodic line with eighth and sixteenth notes.
- Bs.:** Bass clef, key of D major. Chordal accompaniment with eighth notes.
- Perc.:** Snare drum pattern with eighth notes.
- Dr.:** Kick drum pattern with eighth notes.

Chord progressions are indicated by letters E, A, and B above the Gtr. 1 staff.

Score for measures 195-200, featuring Gtr. 1, Gtr. 3, Org., Bs., Perc., and Dr.

Measures 195-200:

- Gtr. 1:** Treble clef, key of D major. Chords: E (195), A (196), B (197), E (198), A (199), B (200). Includes a double bar line at the end of measure 200.
- Gtr. 3:** Treble clef, key of D major. Chords: E (195), A (196), B (197), E (198), A (199), B (200). Includes a double bar line at the end of measure 200.
- Org.:** Treble clef, key of D major. Melodic line with eighth and sixteenth notes.
- Bs.:** Bass clef, key of D major. Chordal accompaniment with eighth notes.
- Perc.:** Snare drum pattern with eighth notes.
- Dr.:** Kick drum pattern with eighth notes.

Chord progressions are indicated by letters E, A, and B above the Gtr. 1 staff.

A vertical column of musical notation on the left margin, consisting of several staves with various notes and symbols, including a treble clef, a key signature of one sharp, and various note values.

HONKY TONK WOMEN

I met a gin soaked bar-room queen in Memphis
She tried to take me upstairs for a ride
She had to heave me right across her shoulder
'Cause I just can't seem to drink you off my mind
It's the honky tonk women, ooh
Gimme, gimme, gimme the honky tonk blues

I laid a divorcee in New York City
I had to put up some kind of a fight
The lady then she covered me in roses
She blew my nose and then she blew my mind
It's the honky tonk women
Gimme, gimme, gimme the honky tonk blues

It's the honky tonk, honky tonk women
Gimme, gimme, gimme the honky tonk blues

HONKY TONK WOMEN

Words & Music by
Mick Jagger, Keith Richards, Bill Wyman,
Charlie Watts & Brian Jones

(♩ = 120)

[G]

Score for **HONKY TONK WOMEN** (4/4 time, 120 bpm).

Instrumentation: Voice, Backing Vocals 1, Backing Vocals 2, Guitar 1 (Electric), Guitar 2 (Electric), Guitar 3 (Electric), Horns, Piano, Bass, Percussion (Cowbell), Drums.

Key Signature: One sharp (F#).

Tempo: 120 bpm (♩ = 120).

Chord Diagrams for Guitar 3 (Electric):

- Measure 1: D G . . . D
- Measure 2: -2 -2 . . . -2

Performance Notes:

- Guitar 3 (Electric):** finger picked, or with pick and fingers

Score Structure: The score consists of 16 measures across 11 staves. The first four measures are mostly rests for the instruments, with the guitar parts starting in the fifth measure. The percussion and drums enter in the fifth measure and continue through the end of the score.

nan,

G]

G]

G]

G]

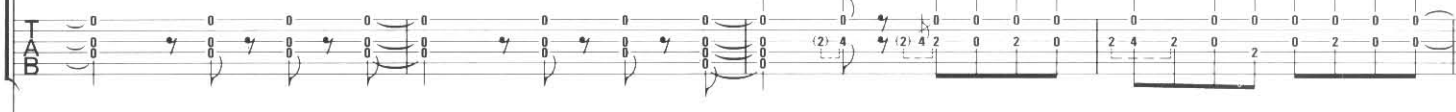
G]

G]

G]

Vx.  I

Gtr. 3 

B 

Perc. 

Dr. 

0:17 [C]

Vx.  met a gin soaked bar - room queen in Mem - phis, she

Gtr. 3 

B 

Perc. 

Dr. 

[G] [A] [D]

Vx.  tried to take me up - stairs for a ride, she

Gtr. 3 

B 

Perc. 

Dr. 

Vx. had to heave me right a - cross her shoul - der, 'cause I just

B. Vx. 1 just

Gtr. 3

Perc.

Dr.

Vx. [G] [D] [G] can't seem to drink you off my mind. It's the hon -

B. Vx. 1 can't seem to drink you off my mind. It's the hon -

Gtr. 1 8va

Gtr. 2

Gtr. 3 let ring

Perc.

Dr.

just_

just_

Vx. *G* *D* *G*

ky tonk wo-men, ooh,

B. Vx. 1

ky tonk wo-men,

Gtr. 2

Guitar 1 doubles

Gtr. 3

Piano vamps ad lib.

Pno.

Bs.

Perc.

Dr.

D *G*

Vx.

gim-me, gim-me, gim-me the hon-ky tonk blues. 1

3. Vx. 1

gim-me, gim-me, gim-me the hon-ky tonk blues.

Gtr. 3

Pno.

Bs.

Perc.

Dr.

Vx. laid a di - vor - cee in New York Ci - ty, I

Gtr. 3

Perc.

Dr.

Vx. [G] had to [A] put up some kind of a fight, [D] the

Gtr. 3

Perc.

Dr.

Vx. [G] la - dy then she cov - ered me in ro - ses, she

B. Vx. 1 she

Gtr. 3

Perc.

Dr.

[G] [b] [G]

I
blew my nose and then she blew my mind. It's the hon -

blew my nose and then she blew my mind. It's the hon -

Tr. 1

Tr. 2

Tr. 3

Perc.

Dr.

1:38

G D G

ky tonk wo-men,

ky tonk wo-men,

8va

Tr. 1

Tr. 2

Tr. 3

Piano vamps ad lib.

Pno.

Bs.

Perc.

Dr.

Vx. *gim-me, gim-me, gim-me the hon-ky tonk blues, yeah al-right.*

B. Vx. 1 *gim-me, gim-me, gim-me the hon-ky tonk girls.*

Gtr. 1

Gtr. 2

Gtr. 3

Pno.

Bs.

Perc.

Dr.

1:54

Gtr. 1

Gtr. 3

Hrns.

Pno.

Bs.

Perc.

Dr.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a band, including guitar, harmonica, piano, bass, percussion, and drums. The score is written in G major and 4/4 time. It features a variety of musical notations, including standard staff notation for melody and harmony, tablature for guitar and bass, and drum notation for the percussion and drum parts. The score is divided into sections labeled G, A, and D, which correspond to the guitar chords. The guitar part is played by Gr. 1 and Gr. 3. The harmonica part is played by Hrns. The piano part is played by Pno. The bass part is played by Bs. The percussion part is played by Perc. and the drum part is played by Dr. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The page number 199 is visible in the top right corner.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure excerpt, with a time signature of 2/9 and a key signature of one sharp (F#). The score is arranged for a full band, including guitar, harmonica, piano, bass, percussion, and drums.

The guitar part (Gtr. 1 and Gtr. 3) features a melodic line in the first staff and a more rhythmic, harmonic accompaniment in the third staff. The harmonica (Hrns.) plays a melodic line in the second staff. The piano (Pno.) part is in the fourth staff, showing a simple harmonic accompaniment. The bass (Bs.) part is in the fifth staff, providing a steady bass line. The percussion (Perc.) part is in the sixth staff, featuring a simple drum pattern. The drums (Dr.) part is in the seventh staff, featuring a more complex drum pattern.

The score includes various musical notations, such as notes, rests, and accidentals, as well as guitar-specific notation like fret numbers and bends. The overall style is a classic rock arrangement of the original folk song.

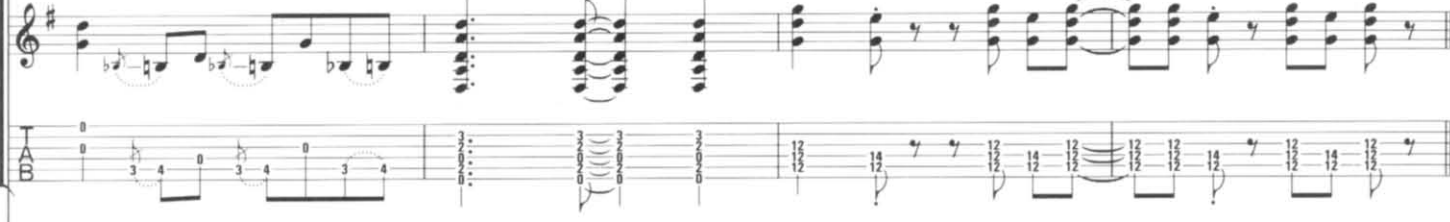
Vx.  It's the hon -

B. Vx. 1  It's the hon -

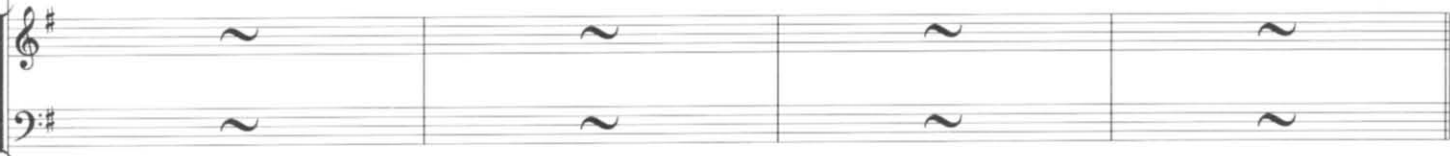
B. Vx. 2  It's the hon -

Gtr. 1 

Gtr. 2 

Gtr. 3 

Hrns. 

Pno. 

Bs. 

Perc. 

Dr. 

This musical score is for the 'Kyrie Eleison' movement from the 'Missa' by John Williams. It is a full orchestral score with vocal soloists. The score is written for a large ensemble, including vocal soloists (Vx., B. Vx.), brass (B. Vx., Gtr. 1, Gtr. 2, Gtr. 3, Hrns., Pno., Bs.), and percussion (Perc., Dr.). The music is in G major and 4/4 time. The tempo is marked 'Allegro'. The score is divided into measures, with the first measure being a whole note. The lyrics 'ky tonk, hon ky tonk wo-men,' are written below the vocal lines. The score includes various musical notations such as notes, rests, and dynamic markings. The percussion part includes a drum kit (Dr.) and a snare drum (Perc.). The string part includes a piano (Pno.) and a double bass (Bs.). The brass part includes a trumpet (Gtr. 1), a trombone (Gtr. 2), a tuba (Gtr. 3), and a horn (Hrns.). The vocal soloists include a soprano (Vx.) and a baritone (B. Vx.).

202

D G

Vx. *gim - me, _____ gim - me, gim-me the hon-ky tonk blues. It's the hon -*

B. Vx. 1 *gim - me, _____ gim - me, gim-me the hon-ky tonk blues. It's the hon -*

B. Vx. 2 *It's the hon -*

Gtr. 1 *(8va)* *8va*

Gtr. 2

Gtr. 3

Hrns.

Pno.

Bs.

Perc.

Dr.

Score for a musical ensemble, featuring vocal parts (Vx., B. Vx. 1, B. Vx. 2), guitar parts (Gtr. 1, Gtr. 2, Gtr. 3), horns (Hrns.), piano (Pno.), bass (Bs.), percussion (Perc.), and drums (Dr.).

The score is written in G major (one sharp) and 4/4 time. The tempo is marked 2:40.

Vocal Parts:

- Vx. (Vocal Soloist):** Sings "ky tonk wo-men,____" with a melodic line.
- B. Vx. 1 (Baritone 1):** Sings "ky tonk wo-men,____" with a melodic line.
- B. Vx. 2 (Baritone 2):** Sings "ky tonk, hon - ky tonk wo-men,____" with a melodic line.

Guitar Parts:

- Gtr. 1:** Plays a melodic line with a capo on the 4th fret, featuring a solo in the final measure.
- Gtr. 2:** Plays a melodic line with a capo on the 4th fret, featuring a solo in the final measure.
- Gtr. 3:** Plays a melodic line with a capo on the 4th fret, featuring a solo in the final measure.

Other Instruments:

- Hrns. (Horns):** Play a melodic line.
- Pno. (Piano):** Play a melodic line.
- Bs. (Bass):** Play a melodic line.
- Perc. (Percussion):** Play a rhythmic pattern.
- Dr. (Drums):** Play a rhythmic pattern.

204

Vx. *gim - me, gim-me, gim-me the hon-ky tonk blues, woh!*

B. Vx. 1 *gim - me, gim-me, gim-me the hon-ky tonk blues.*

B. Vx. 2

Gtr. 1

Gtr. 2

Gtr. 3

Hrns.

Pno.

Bs.

Perc.

Dr.